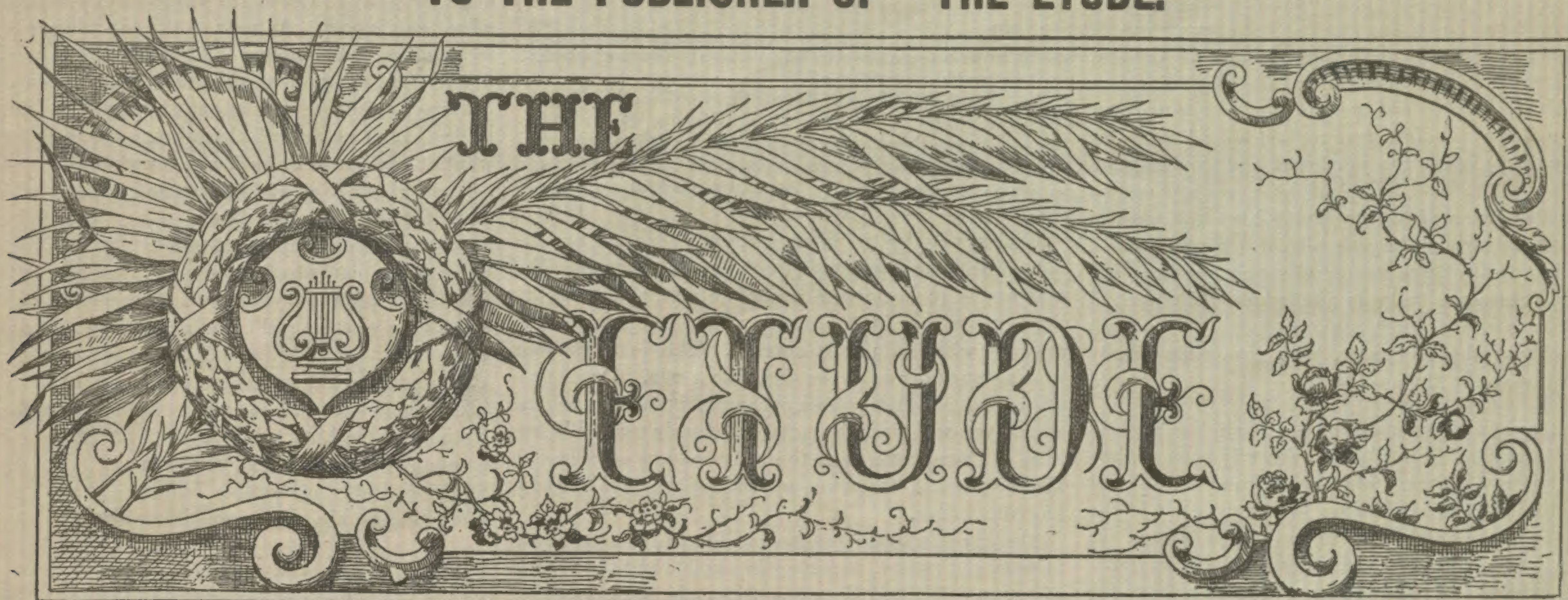


FOR ANYTHING IN SHEET MUSIC, MUSIC BOOKS, OR MUSICAL MERCHANDISE, SEND
TO THE PUBLISHER OF "THE ETUDE."



VOL. XIII.

PHILADELPHIA, PA., JANUARY, 1895.

NO. 1.

THE ETUDE.

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Musical Items.

HOME.

RUBINSTEIN's death leaves in the front rank of composers only Brahms, Dvorak, Verdi and Saint Saëns.

THE score of Sir Arthur Sullivan's new opera, "Contrabandista," has been received in America and is soon to be published.

EUGENE YSAÏE, the Belgian violinist of whom so much was predicted, has more than fulfilled expectations. He is a most musicianly player.

MR. WATKINS MILLS, England's most noted basso, is to make a second tour of this country. He sailed from Southampton on December 5th.

BERNHARD STAVENHAGEN, pianist, and Jean Gerardy, boy-violoncellist, are winning praises for their great work. They are recent arrivals.

MR. E. A. McDOWELL played his piano concerto, No. 2 in D minor, at the second concert of the N. Y. Philharmonic Society, winning great praise.

AGITATION is being had in the larger cities looking to a reduction of the prices of concert tickets. The cost is ordinarily too high and a lowering would result in larger audiences.

AN effort was made in Brooklyn to suppress the street musician, but the resolution by the Aldermen was vetoed by the Mayor. So that the street musician is still allowed to follow his occupation.

THE various musical organizations of New York made preparations and were fully represented at the 300th anniversary of the death of Palestrina, which was celebrated in Rome, December 15th.

THE *Pacific Coast Music Journal* is the name of a new monthly devoted to musical interests in the far west. It is published in San Francisco and presents a good appearance. It has an open field and deserves success.

THE Händel Musical Association has been formed in Chicago, to further the work of W. L. Tomlins with the children. A hall is to be built, especially adapted to the singing of the children's choruses. It is a move in the right direction.

THE full list of artists engaged by Mr. Walter Damrosch for his season of German opera is now complete. It is as follows: Sopranos and contraltos—Rosa Sucher, Maroe Brema, Fraulein Gadsby, Elise Kutscherra, Marcella Lindh, Marie Maurer, and Mme. Middecke-Merckens. Tenors—Max Alvary, Nicolaus Rothmuhl, Paul Lange, and Paul Siegel. Baritones and basses—Franz Schwarz, Rudolph Oberhauser, Emil Fisher, and Conrad Behrens.

THE following card speaks for itself, and shows that somebody is waiting to be humbugged; "Instructor and pedagog in piano, organ, violin, viola, violoncello, contra-basso, mandolin, citra, gitaro, banjo, flute, harpha, clarinet, oboe, fagott, saxophon, cornet, trombone, Francehorn [corni], trompetto, alta, tenor, bariton, tuba, ocarino and harmonica accordeon, solo singing, chorus and theoretical. Special director of grand symphony orchestras and concert military band. Club lessons, free instruments." Wow!

MR. WM. H. SHERWOOD is devoting more of his time this season to concert work. This is a distinct gain to the musical public, for Mr. Sherwood is an artist of rare powers. That he is appreciated is evidenced by the large number of engagements he has already booked, including all parts of the country. His programmes are full of the best of the masters, and his success in interesting all classes of listeners is remarkable. He has withdrawn from the management of C. B. Way and is to be addressed at the Auditorium, Chicago.

ACCORDING to the prospectus of the Metropolitan Opera House for the season 1894-1895, 39 evening and 13 matinée performances will be given during the 13 weeks that the troupe of Messrs. Abbey, Schoeffel and Grau remains in New York city. Among the novelties which are included in the repertoire for the season are Verdi's "Fallataff," of which the title rôle will be sung by M. Victor Maurel; St. Saëns's "Samson et Delila," the same composer's "Phryne;" Bemberg's "Elaine," with M. Jean de Reszké and Mme. Melba; Massenet's "Esclarmonde," with Miss Sanderson, and his "Thais."

FOREIGN.

A NEW work on orchestration by Frederic Corder is soon to appear in London.

THE pay-roll of the Paris grand opera bears 700 names and calls for an annual expenditure of \$800,000.

PADEREWSKI's father has died recently, without seeing his son since his great success.

IT is said that \$15 a seat will be charged by Abbey & Grau for their Italian opera performances in the City of Mexico.

A PERMANENT orchestra has been formed in London with George Henschel as its conductor. The band is to number eighty men who are residents of London.

SIR GEO. GROVE, editor of the Dictionary of Music and Musicians, has resigned his position as director of the Royal College of Music, in London, on account of ill-health and has been succeeded by Dr. Hubert Parry.

A SERIES of ten performances of Rubinstein's sacred opera *Christus* is to be given at Bremen next May. Herr Raimund von zur Muhlen has undertaken the principal part, and there will be a chorus of 300, drawn from local societies.

A CHILD violinist nine years old, named Hubermann, played the Mendelssohn concerto in Berlin with so complete a mastery as to win the admiration of the critics. It was played entirely from memory. He used a full-sized violin.

FRAU MATERNA has announced her retirement next month from the Vienna Opera. A grand farewell performance is to be arranged for her. She has amassed great wealth since 1876, when Bayreuth made her world-famed as a Wagner singer.

APPROPOS of the approaching 1000th performance of Gounod's *Faust* at the Opera, the Paris *Soir* states that the composer had great difficulty in finding a purchaser of the copyright. It was only after long negotiations that Choudens consented to give 6000 francs for it. This speculation has brought him in a million francs.

ANTON RUBINSTEIN finished, a few days before his death, a cantata for the inaugural ceremonies of the new Conservatory; a trilogy, "Cain and Abel," remains unfinished. The studio in which the master worked has been locked and will remain in the same condition in which he left it. Plaster casts have been made of his face and hands.

THE latest is musical insurance. From London comes the curious news:—

"A novelty has been heard of in connection with Lloyd's. Some gentlemen have been organizing a charity concert, and being desirous of obtaining a minimum sum of \$500 applied to Lloyd's underwriters to insure them in that amount. The risk has been accepted at 5 guineas."

IT is related of Chopin that he would go from one end of Paris to the other rather than write a letter. Brahms has the same peculiarity. One of the most extraordinary oddities of Rubinstein was his objection to letter writ-

ing. Nothing except the most extreme means could induce him to write to any one, with the exception of his mother, who is still alive and residing in Odessa, whom he wrote to regularly, notwithstanding which, as he laughingly complained, people would write to him. Of course, business letters were replied to for him, by his secretary, these being too numerous and important to be shirked, but to friendly letters he never replied; he also had an intense dislike to giving his autograph; to his own intimate friends he generally, if in a good humor, gave it, but to strangers never, although touching letters enclosing stamps, and very often photographs, arrived from all parts of the world, requesting one, to the great amusement of the composer, who invariably grimly smiled as he tossed them aside.

A HITHERTO unknown nocturne of Chopin has, according to information from Warsaw, recently been discovered in that city, where it was played from the original manuscript by M. Balakirew on the anniversary of the composer's death. It is said to have been written for his sister before Chopin's departure for Paris in 1831. There is always a certain amount of suspicion attaching to posthumous works of this character, but in this case the nocturne may very possibly be genuine. It is well known that some of his manuscript compositions and a large number of his letters, together with the portrait by Ary Sheffer, his grand piano by Pleyel, and other relics which had been sent by his enthusiastic Scotch friend, Miss Stirling, to the house of Chopin's sisters at Warsaw, were destroyed in the political disturbances in 1863. It has been conjectured that some documents may have escaped, and if the nocturne in question be genuine at all, it is probably a relic of this insurrection. The nocturne is to be printed at once in London.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

I.

1. "What period (between what dates) was called the classical period of musical history? And what composers besides Bach, Händel, Haydn, Mozart, and Beethoven belonged to it?"
2. "Are there any set dates for the Romantic period?"
3. "Can one hope to make a success of teaching who finds it impossible to play in public on account of nervousness?"

C. D. O.

There are no set limits for the historical periods you mention. I have generally in lectures, where ready memorizing is an object, taken the period from 1750 to 1800 as that of the classical. The half century before that I call the old classical; and from 1800 to 1850 the romantic. This is merely for convenience. The inherent difficulty consists in the fact that certain composers in every period are actuated by advanced principles, while the common run are diligently carrying out the principles which still remain orthodox, although their limitations have been felt by these advanced spirits. Thus in the time of the old classical there was Gluck, who was much more advanced; and contemporaneous with Beethoven was Schubert, whom we regard as the first of the romantic composers. There are many smaller names in the classical period besides those you mention, such, for instance, as Dussek, the Scarlattis, Pleyel, etc. The charts in my Musical History will give them to you easily. The division between the classical and romantic school lies in the principles actuating them, the romantic having in view story telling in music, and, therefore, mainly advanced in its earlier stages by those composers who worked with poetry—that is, composing songs and operas.

3. With regard to your third question, I am not sure but it is a positive advantage not to be able to play in public. The public readily forgives one for not putting it out. Moreover, as you go on you will become able to play for your pupils, and in the warmth of musical interest will be able to illustrate the important points of the pieces you teach. Virtuoso temperament and first-class teaching ability depend upon entirely different attitudes of soul, and very rarely go together.

II.

1. "Is musical notation taught as a distinct department, or as a separate recitation with its own text-books? Is it so taught in colleges?"
2. "What is the best and most thorough mode of teaching sight reading? I have A. K. Virgil's 'Sight Reading and Sight Playing Exercises,' which I find very useful. Do you know of anything better? I feel the lack of some systematic way of teaching musical notation."

E. O.

Musical notation is not taught as a separate department. It comes incidentally with the other lessons. The best way is to begin with a good primer, and have the pupil recite this in connection with the piano lessons until the whole subject is covered. This is to prevent missing anything upon the theoretical side. Dr. Mason and myself have lately been concerned in such a work, in which you will find the notation clearly treated, I believe. I have never seen the sight-reading exercises of Mr. Virgil, and therefore cannot say whether I know anything better.

Another step in the progress will be to give exercises in musical dictation, requiring the pupil to write from your dictation. While I do not consider the work a model by any means, you will find the dictation exercises of the late Dr. Ritter (Novello & Co.) useful. We need something more scientific and better calculated for training the ear, but I do not happen just at this moment to think of anything which, on the whole, would be better.

My experience is that pupils who have to study their lessons thoroughly soon become able to read sufficiently well. I accomplish it by giving a good deal more to read than teachers usually do, and by requiring a good deal of memorizing. In this way they gain experience in reading and are made to read accurately by the effort to memorize. The result at the end has been extremely satisfactory. In fact, so little trouble does this subject give me that I rarely say anything about it. Still, when I get a new pupil I have to go through exercises in grouping, such as playing chords for the harmonic basis of the thought, when the elements are scattered through the broken chords and elsewhere, and exercises in rhythm for recognizing the movement of the idea, etc.

Class exercises in sight reading for piano pupils are useful, but they are subject to the limitation that if not corrected by a great deal of careful study in other directions they tend to make the playing careless. Dictation exercises are not subject to this difficulty. Sometimes a few weeks' instruction in harmony will do a great deal for the reading capacity of the pupil. I am myself now at work upon a new presentation of phrasing, in which I am trying to train the eye to take in a phrase at a glance, etc. In short, we are all students together. Reading is a matter of intelligence, experience, and quickness. Train the pupil at the point where she seems to be most deficient.

III.

A teacher writes me that she has a young pupil who has been under instruction for about two years and remains very careless, and, in fact, has not yet completed more than half of the Grade I. What shall she do about it? She says that the pupil "adores" music, but hates to practice.

I should say that this was a strictly normal pupil—many others being troubled with symptoms substantially the same. In the first place, I believe that you have not given her enough to do. If she has an hour a day to practice, and has brains enough to stand decently in grammar grades in school, your course is plain enough. The first thing to do is to improve the quality of her attention. This you can do by making her memorize a study at each of say three lessons running, and then find some little piece that she likes and make her memorize that. In other words, not only try from without to improve the quality of her attention, but make her try from within, which she will do as soon as you have found something which interests her.

Next, and in connection with this, give her at every lesson some of the arpeggios upon the diminished chord, changing the chords and the meter rapidly, in order to make her pay attention. Just as soon as she gets where she can play, for instance, two derivatives of the diminished chord in rotation, that is, in sixes or nines once up and down upon each chord, alternately, you have secured

a quality of attention which will place her far ahead of where she is now. As soon as she can play two chords in rotation, add another and make it three. Immediately change again to yet three other chords, and to other systems of accentuation. In short, give her plenty to do. Lots of those little girls are careless merely for want of enough to make it pay to try to think.

Then give her at least a page and a half of the grade study for each lesson. Skip one now and then, if you choose. Nobody will be offended. In short, wake her up, give her plenty to do, and encourage her, so that she sees that it pays to try. This is all there is of it. I have had a case where a girl could not get up and down one arpeggio without running off on the grass, and playing wrong notes in one octave or another. What did I do, take a half trip and let her rest her puny intellect? Nothing of the kind. I gave her three changes at once to be played in rotation, and she did them perfectly. She was simply inattentive before; when I gave her something to think about she did think.

IV.

1. "If the tenor voice finds its position between the bass and the alto, why are its notes written upon the treble staff?"
2. "In the absence of a male voice for tenor, and a female takes it, is it allowable for her to take a lower octave when the part runs too high for her voice?"
3. "What latitude is there in regard to employing forbidden progressions? Do consecutive fifths occur in the following example?"

S. P.

Writing the tenor part upon a soprano clef is an illiterate Americanism, wholly inexcusable. It was first adopted in order to save singers the trouble of learning a different clef. Later, since the C clefs went out of popular use, the G clef was used; but latterly a modification of it is used, plainly distinguishable from that written for soprano.

When a female voice takes the tenor she should always sing the part an octave lower than it looks, otherwise faulty progressions will arise. The place of the tenor is between the alto and bass, and the singing should always bring it there, except where the parts cross and for a note or two the tenor runs above the alto.

Faulty progressions are allowable whenever they sound well. If you make them accidentally, they are generally wrong; when you make them on purpose and know enough to do it right, they will be right. The example you give does not contain consecutive fifths. These arise only when two voices progress in parallel motion; your fifths arise from the movement of different voices in contrary motion. They are correct. Consecutive fifths (completely open) always sound badly in vocal work. They sometimes pass without notice in pianoforte composition.

PRIZE COMPETITION.

THE ETUDE offers \$25 in prizes for original articles by music teachers who have not before written for its columns. One or more articles can be sent by the same person, on subjects that shall be helpful to teachers, young or old, to pupils and to parents of music pupils, subjects having to do with the piano and general musical culture. Biographical and historical articles not accepted. Our regular contributors will not compete for these prizes.

The first prize will be \$15 in cash, the second prize \$10 in cash. The articles must be in our office by the first of March, 1895. They will be examined by a committee of three eminent writers of musical articles. The essays will be published in THE ETUDE, but remain the property of the author.

Articles longer than one page of THE ETUDE will not be accepted, and about half that length are preferred. There are about 575 words in a column.

"There is no music in a 'rest' that I know of, but there's the making of Music in it. And people are always missing that part of the life melody, and scrambling on without counting—not that it's easy to count; but nothing on which so much depends ever is easy—yet, 'all one's life is a music, if one touches the notes right'ly and in time."

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

BACH.—The asterisk in the colored edition of Bach's Fugues by Boeckelman indicates a change from the original theme.

L. J.—The last of Chopin's mazurkas is No. 14 (Posthumous), in F minor; he wrote it shortly before his death and was too weak at the time to play it himself. See Breitkopf & Hartel Ed.

I. M. W.—There is no better work for self-instruction in harmony than George W. Howard's.

2. The daily papers have it that Paderewski's tour of America has been postponed owing to his ill health. If you will write to Steinway Hall, New York, they can send you a list of the cities in which he will play on his next trip.

M. C. S.—The curved lines in exercise 20, in the third grade of Mathews' Course for the Pianoforte, are more for legato marks than for phrasing. It is well to make a slight break at the end of each slur, in fact, in all such cases you will do that naturally.

2. Scharwenka is pronounced Shaar-ven-kay.

The question is asked, "In training the voice are there given rules to produce vibration, or does vibration come of itself?" It is not perfectly clear what is meant by "vibration" in this case. Sound of any kind, soft or loud, shrill or sweet, is the result of imparting pulsations or vibrations to the air, by which it is transmitted to the ear of the listener. Persons using the term vibration sometimes refer to what is technically known by the Italian term *Vibrato*, which signifies a waviness in the tone or a slow tremolo. But this is a thing never to be cultivated. It is never legitimate in a voice except for occasional passages where intense expression is desired; and these should be attempted by the singer only after the voice has been cultivated, the cultivation having been entirely with a steady tone. Perhaps, however, the correspondent, by the term vibration means resonance, a clear, ringing sound in the voice as distinguished from thick, breathy tones. The rule for obtaining this element in the tone is to "bring the voice forward," as the common phrase is. The term "placing the voice" is generally understood to stand for the same thing. It is a process of making the voice come as if from a sounding board, and without apparent throat effort. The sensation of this well resonated tone is about the front of the face, the bridge of the nose, or the roof of the mouth. In answer to the question, What vocal method treats of this subject; I may perhaps be pardoned for mentioning my own "Condensed Method," where, on pages 3, 7, and 9, these things are touched upon. Let any one sing the alphabet through at a single pitch and with one breath, in the effort to make the syllables understood by an imaginary hearer a great distance off, and he will get a good idea of one important phrase of bringing the tone forward in the mouth. I can recommend no book for the training of a child's voice, firstly, for the reason that I don't know of any such book; and, secondly, because a child's voice should never be trained in the sense that an adult voice's is trained. The principal consideration in guiding the singing of children is to prevent forcing the chest voice upward. The child should be taught to use the lighter registers and the softer sounds of the voice.

FREDERIC W. ROOT.

J. W. C.—1. The difference between classical and popular music (by popular we do not mean trash), roughly stated, is that classical music has demonstrated by the test of age its purity of form and its permanent standing as high-grade composition. Popular music is calculated to attract favor, but lacks the purity and permanence of classical music.

2. In "Recollections of Home," by Mills, the pedaling as marked is not reliable and should not be followed. The damper pedal should be used to bring out sustained effects, to aid in giving singing tone, and, by means of sympathetic vibrations, add to the resonance of chords. In its use, however, be careful to study the harmony of your piece and do not blend different harmonies, and if you detect blurring correct your method of pedaling. The "Pedals of the Pianoforte," by Hans Schmitt, published by Theo. Presser, will give you valuable and complete information on the use of the pedal.

SIR T.—The international pitch is that adopted by the Piano Makers' Association of New York, and is A—435 vibrations per second. This question was answered at length in THE ETUDE some months ago. Your second question is indefinite, but a general answer may be given as follows. Musical instruments may be divided into three classes,—stringed, wind, and percussion. These again include numerous subdivisions, which space will not allow me to name. The piano, violin, etc., belong to the string division. Wind instruments include reed and brass instruments. The organ and voice are wind instruments, the voice being a reed. Drums, triangles, bells, etc., are percussion instruments. A work on orchestration will give full information on this subject. A good work is that by Ebenezer Prout.

F. M.—What to use after the first two parts of Czerny's "Velocity Studies" depends upon the pupil, the manner of playing these studies, the condition of wrist, fingers, and arm. A good general rule, however, is that true velocity can be attained by the use of Mason's "Touch and Technique," using the two-finger studies, the scale and arpeggio exercises according to his directions, and at the same time giving études and pieces calculated to develop general musicianship and repose in playing. Heller's selected studies are very good for phrasing, breadth of tone, and general musical development.

A. L. M.

A. S.—Duvernoy was born in Paris in 1820, and, we believe, is still alive. He studied at the Conservatoire from 1824 to 1845, at which institution he took a number of prizes. He was made a professor of

Solfège in the Conservatoire in 1848. He is known in France principally by his vocal studies, but in this country his piano studies have made his name a household word. His name is pronounced Dew-vare-noi.

F. H. KEIL.—The "Tonic sol-fa" system dispenses with the staff and notes, the sounds being represented by the initial letters of Doh, Ray, Me, Fah, Soh, Lah, Se, and the upper and lower octaves designated by adding a small figure: thus, d¹, r¹, signify an upper octave; d, r, etc., a lower octave. A "rest" is shown by a blank space; the duration of a sound is indicated by the linear space it occupies, the line of print being spaced by lines and dots. In other respects this system agrees with the "movable Do" method. It is frequently confounded with the "sol-fa-ing" of the scale, which is singing the words Do, re, mi, etc., to the scale or exercise.—

J. F. L.—The C, or tenor, clef designates the sound known as middle C, the note on first ledger line below the treble staff. In many places it is used in the third space for the tenor voice in four-part music, and is certainly as correct, and more so, as the practice of marking that voice with the G, or treble, clef, which indicates sounds an octave higher than those sung.

Frederic H. Cowen is among the foremost of the English composers of the time. Although known in this country principally as a writer of vocal music, his reputation has been made abroad by his fine orchestral productions, which include several symphonies and overtures. If there are errors in your copy of "The Rose Maiden," it is evident the edition is not a good one.

SUBSCRIBER.— $\frac{3}{4}$, as a time signature, signifies that measures of three and two beats alternate. Slow $\frac{3}{4}$ resembles $\frac{4}{4}$, but rapid $\frac{3}{4}$ has two beats in the measure. $\frac{3}{4}$ differs in accent from $\frac{3}{8}$, because $\frac{3}{8}$ is simple triple time, and $\frac{3}{4}$ is compound common with two beats in the measure. $\frac{3}{4}$ is like rapid $\frac{3}{8}$, only two beats in the measure; it is called alla breve time. There is no time signature of $\frac{3}{4}$. In a long succession of triplets it is customary to omit the figure 3 after the first measure.

A. L. B.—1. We give the prices for a good musical dictionary: Palmer's, 25 cents (this is a small work in size); Mathews', \$1.00, and Ludden, \$1.25; all are most excellent works.

2. The words "Treble" and "Chromatic" are pronounced as if spelt "treb-bel" and "kro-mat-tick."

3. The 8va. between the staves would seem to indicate that the music of lower staff must be played an octave higher. See Russell's book on "Embellishments" for thorough explanation of all similar matters.

4. In the example you give a trill must occupy all of the first count and be well joined to the second count.

L. M. C.—1. You will find names of many composers, with correct manner of pronunciation, in Mathews' Dictionary. The price is one dollar and may be obtained through the editor of THE ETUDE.

2. "Greeg" and "Lang-a" is the way to pronounce the names of these writers.

3. As a rule, an accented note would not be so loud in a passage marked *p*, as it would in one marked *f*, but notes marked *sf* are generally played equally loud in all passages.

4. Would recommend the purchase of the sonatas of Mozart and Beethoven in a cheap edition, like Litolf or Peters, and you could then judge for yourself what was needed much better than we can do.

5. Apply to publisher of the *Organist's Journal* for the information desired.

E. V. A.—Sec. as used in Cheminade's Waltz is the abbreviation of "Secco," and means dry, unadorned, plain.

D. E. M.—Chopin is pronounced Sho-pang, with the accent on the first syllable.

CAUSE OF FAILURE.

BY HORACE CLARK, JR.

THE conscientious teacher always aims to do the very best work of which he is capable. To this end he earnestly investigates the best methods of teaching, carefully studies the art of imparting instruction, conscientiously keeps up his own studies so that he may, by example as well as precept, be equal to his task, and, in short, endeavors in every way to keep abreast of the times so as to fill satisfactorily to his patrons, and above all to himself, the position he occupies.

Yet despite all this, the results obtained from the average pupil do not keep pace with these efforts, and observing mothers doubtless often wonder why.

The careful teacher, when he fails to accomplish satisfactory results, first accuses himself of the failure, thinking that possibly some means had been left untried by which the difficulties encountered might have been overcome or the flagging interest restored.

But there comes a time when he begins to look in other directions for the cause of failure, and in nine cases out of ten he finds that the methods of study so earnestly advised, the habits of perseverance and attention so carefully inculcated, are wholly disregarded by the pupil and careless, inattentive work is the rule.

Obviously the teacher's power is limited and the authority he holds extends only during the lesson hour. He may advise, he may suggest, and he may prescribe a course for the pupil to follow, but he cannot possibly see that the work is done.

It is here then that the assistance of parents is so earnestly needed, and just here that their truer ideas of duties well done and tasks thoroughly performed may reflect themselves in the work of their children.

The attributes of perseverance, close attention and self discipline—the highest object of all education—do not come by the grace of God, but are the results of the most painstaking and unremitting labor.

Children are prone to shirk work that is laborious, and it is here that parents owe them their greatest duty. Many parents seek an excuse from exercising the proper supervision over their children's music study, by saying they do not know enough about music to properly direct the practice. But when we take into consideration how little it is really necessary to know, in order to help beginners over the first one or two years, the real reason unfortunately too often lies in the fact that parents lack a realization of what the true function of music is, and fail to see that it has any value above a slight veneer, to better display the young in society.

For those parents who are entirely ignorant of music in any form, there is a path both smooth and pleasant by which the necessary knowledge wherewith to help the children may be attained.

MUSIC STUDY AND SOCIETY.

OLE BULL was once asked by a young lady what was absolutely necessary to become a good violinist. The great artist replied, "Perseverance and solitude." This is the keynote to musical success, but few and far between are they who give it the slightest consideration. On beginning the study of an instrument enthusiasm is unbounded for a while, but ere long the novelty wears away and the student drifts along indifferently. When asked how much practice has been done during the day or evening, the answer is very often like this: "Some friends called and I couldn't play any!" or "I went to a party;" or some such reasons are given. Social duties have taken up so much time that the study hours have been rare, and under such conditions at the end of a year the results are very meagre.

Liszt when once asked what was the power that enabled him to play so well, replied: "Why, I practice more in a week than you do in a month!"

The demands of our social life are very great, and where one is engaged in business duties during the day it is considerable of a sacrifice to give up any pleasurable enjoyment for the sake of conquering technical difficulties of an instrument, of whatever kind. But music is a tyrant in this respect; it permits no intrusion on her devotees. As one player remarked: "It cost me lots of labor to reach the standard I now hold, but it costs me more effort to keep it."

The patience of teachers is often tried by the various excuses that are given by pupils as to their not having practiced since the last lesson, and what makes it exceedingly trying is that the teacher is blamed for the non-progress of the pupil, whereas the trouble lies in the pupils themselves, or by their parents giving attention to every social demand that is made upon them. Often practice is to be rewarded by the promise of something that will retard them physically and mentally for some days, and under such conditions music becomes an irksome task.

A musician was once asked by a young man if he could make money by learning music. "No," was the reply, "if that is the only incentive you have to study it." Love of the art must predominate, and to be successful it must absorb one completely; all other enjoyment must be secondary. Intelligence must be the guiding power, and unless one enlarges their mental faculties they are apt to become mere machines. In cultivating the intellect you will see the necessity of earnest application, and frittering away valuable moments will not be tolerated.—GEO. BRAYLEY, *Leader*.

THE IMPORTANCE OF HEARING ARTISTS.

BY JOHN COMFORT FILLMORE.

I wish I had it in my power to impress on the mind of every music teacher, every music-pupil, and, above all, every parent of a music pupil in this country, the enormous advantage there is to a student in listening attentively to the best music given as only those can give it who have become mature artists and have made it their business to retain and increase their powers as performers. Between the natural, healthy desire of the young pupil to hear his teacher play and the indifference to public performances of the best music which often characterizes the same pupils when they have reached a further stage of advancement, there is a yawning gap which ought not to exist. Young pupils are always begging their teacher to play for them; they want to hear music, and hear it done better than they can do it. But I have known scores, perhaps hundreds, of cases of pupils between the ages of sixteen and twenty-five who would neglect to attend piano recitals by artists of high rank, violin concerts, orchestral concerts, etc., even when the cost was so slight as not to be worth considering. To be sure, they always had some excuse to offer: "they had no escort," or they "were not feeling very well," or some other equally flimsy subterfuge, the real truth being that they did not care enough for the concert or recital to take the trouble to go. Such reasons as they gave would never have kept them from going to a wedding, or a ball, or anything else in which they were really interested.

Such a state of things argues something wrong. The desire to hear music is natural to every young person who cares enough about it to study it at all. Every teacher knows that his pupils are continually asking him to play. Why should this desire diminish rather than increase as the pupil becomes farther advanced? That is a question which every teacher ought earnestly to ask himself, with a view to discover whether any portion of the responsibility lies with him, and, in any case, what he can do to remedy it.

It is well, I think, for every teacher to meet the demands of his pupils in regard to playing for them as far as he possibly can. But the great majority of teachers are not and cannot be concert performers. Most of them have to begin their career as teachers long before they reach any such proficiency as would entitle them to be called virtuosi. They may be, and ought to be, artists within their range; but that range does not, as a rule, cover anything like the whole field of piano playing. How many piano teachers are there in America or in Europe who can, at a moment's notice, play a programme made up of characteristic specimens from each of the great epochs of composition for their instrument? Very few of them, I venture to say, ever could do this; and of those who were once prepared to do so, very few retain that ability after the arduous labors of ten years devoted to teaching.

This does not, indeed, prevent them from doing good work as teachers. Most of the great concert pianists have had the solid foundations of their great attainments laid for them by obscure teachers, unknown outside of a very limited circle and of no reputation whatever as concert players. Sound instruction in technic, phrasing, expression, and all the essentials of the best interpretation may be and is given continually by teachers who would find it impossible to prepare and perform publicly a programme made up of the very compositions they teach. The strain on brain and nerves caused by a long day's work in teaching renders it impossible for the teacher to do more than a very limited amount of practice when the day's work is over. Often he finds it impossible to do any at all. If he tries to do his practice beforehand, making his practice first and his teaching second, then he necessarily finds himself reduced to do inferior work as a teacher. No teacher who places his work as a teacher before everything else can possibly prepare himself for much public performance. Besides this, mere instruction in playing is not all. Any teacher worthy of the name must be intelligent as a man and as a musician. He must be something more than a mere manipulator of the keyboard. He must develop

himself intellectually and in character. He must know the history of his art, the history of the world; must, in short, have that culture which comes only of knowing the best that has been thought and said and done in the world. He must be a whole man as well as a pianist and a teacher. All this takes time and thought and prevents his devoting himself to the work of preparation for playing.

Yet it is nevertheless true that, if his pupils are to be well educated as musicians and pianists, they must hear the best music as often as possible, performed by those who make it their business to interpret great music worthily. A piano recital by a great pianist is worth much more than a lesson to any pupil. And it is not enough to hear an occasional recital or even to hear the same pianist many times. The personal equation has always to be allowed for, in piano-playing as in everything else; and it is not safe to take any one man's interpretations of any works as final and authoritative. The pupil who desires to make the most of himself must hear many artists; must hear the same great works from different performers; must hear a wide range of compositions from many players. Singing and violin-playing, too, is quite as important to a student of the piano as is piano-playing. A great singer or violinist can do certain things (such as a sustained legato, for example) perfectly which a pianist can only do less perfectly, from the very limitations of his instrument; and can thus furnish an ideal which piano-playing pure and simple cannot give. Orchestral performances are, if possible, still more to be desired. The modern orchestra is the highest development of the art of music, and the musician who is not familiar with great orchestral works as given by the best orchestras is only imperfectly educated at best.

These truths are the merest commonplaces to all real musicians. Yet how large a proportion of the nominal music-students in our large cities ever take advantage of the opportunities offered them to make themselves familiar with the best music in the best concerts? Take the cities of 100,000 inhabitants and over in these United States. How many of them support a competent local orchestra or a good chamber music organization? or how many offer more than a precarious support either to local or to visiting artists? But think how many young pupils in every such city are nominally studying the piano. If all these pupils went to every good concert, there is not an audience-room in any city which would hold the crowds which would flock to it. Every city of the size I have mentioned would support a good local orchestra, a good string quartet, and every artist of rank who came there would play or sing to crowded houses. Operatic organizations of the best class would be equally well supported instead of losing money in nearly every city they go to.

What is the remedy? I, for one, do not know. It is easy to say that we must awaken interest in our pupils and impress upon our patrons the necessity of sending their children to every good concert. But I, for one, have been doing this with all my might for nearly thirteen years; with the result that some of my pupils will not go to the best concerts even when I present them with tickets!

I have sometimes thought that there is more hope for the smaller towns, dull and unmusical as they are, than for the larger cities. There is less going on to distract attention; the interest of the few is more concentrated and more intense; a concert or recital by a traveling artist or company is received with a keener interest and a more intense enjoyment and appreciation. I have never had a lecture on a musical subject received with more enthusiastic appreciation than in a small town. There is less difficulty in getting a good pianist for a recital and making it pay expenses in a small place than in a large one. It means a good deal of work on the part of a few; but there are generally a few who are able and willing to do the work, for their own sakes as well as for the public good. An enthusiastic teacher in a small town can command the situation as regards public concerts as he cannot in a place where nobody feels any responsibility to help along a good thing which is for the public interest and where every artistic enterprise has to stand on a purely commercial basis.

All this is not very encouraging, it must be confessed.

Every teacher who has had a long experience of trying to make his ideals felt in the community in which he lives must feel that there is much reason for discouragement. Nevertheless, there would seem to be no other way than to keep on trying, according to the best of one's light and the best of one's ability. If one cannot feel, at the end of his career, that the world is very much better for his living in it, he can at least feel that he has honestly tried to do his best, and that the results, if not what he desired and what he once hoped, are possibly greater and more far-reaching than he himself knows. "Let a man do his work," says Carlyle; "the results of it are the care of another than he."

There are two stumbling-blocks against which the player must guard during his studies, namely:—

Despondency, and want of perseverance; and then, Overrating his own performances.

The despondent player should never forget that by perseverance he will overcome many difficulties that seemed unconquerable, and that, unless totally deficient in talent, he will be able, by incessant exertion, if not to attain to the highest point of perfection, yet to succeed so far as to occupy a high position, and contribute something to the cause of art.

To the sanguine be it said, that however high he may stand, he will yet find his superior as soon as he remits his exertions, and will assuredly go backward the instant he yields to a delusive faith in his own excellence.

Finally, he that is gifted by nature with talent or genius, has no right to look upon these gifts as his own desert, but as an obligation, which Heaven has imposed upon him, to cultivate them so far as to enable him to perform all that may reasonably be expected from the talent he possesses.

For a man's merit consists only in the amount of industry and exertion which he expends to attain the object at which he aims.

KARL KLAUSER.

NEW PUBLICATIONS.

THE BASIC LAW OF VOCAL UTTERANCE. By Emil Sutro. Price, \$1.25. Edgar S. Werner, Publisher, New York.

This book contains novel theories, which will be combated by vocal physiologists and vocal teachers; for, if the author prove his points, then present text-books will have to be reconstructed as will also methods of training the voice. It is a book to set voice-users and voice-doctors thinking; and, whether it be based upon fact or upon error, it has a mission. Either it will confirm existing theories, or it will show the need of new theories.

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SCIENCE AND ART OF BREATHING. By Frank H. Tubbs. Price \$1.25. *The Vocalist*, 35 University Place, New York.

This work is the result of years of practical application of certain principles which the author holds. While it does not claim to be a vocal method, it covers very largely the ground over which the teacher of the voice ever goes. It is well illustrated and has many exercises for practice. It is useful alike to all voice-users: clergymen, speakers, elocutionists, and singers. Conversational voice is now receiving much attention and the exercises of "Science and Art of Breathing" will help create pleasing conversational tone.

THE more one hears the really great artists, the more does it appear how seriously they differ in their interpretation of musical works; but since it is the privilege of individuality, to stamp genius, with no common die, let them differ. So with teachers; they also differ in their methods of instruction, and their special work lays, not in transforming themselves into the pupil, or the pupil into their own likeness, but in developing the individuality of each pupil. The *how* should be secondary; the result primary. The so called *how* or method does not always produce the best results, but the best results always justify the *how*.

THE TOUCH OF GREAT PLAYERS.

THERE are two things necessary to those who would cultivate a good touch: one is a hand favorable; the other an ear delicate enough to detect the nuances of tone-color. Given a stiff hand no possible will or pains taken by the student will cultivate a good touch. The playing of those unfortunate in this respect will always remain harsh and unsympathetic; but given a flexible hand and an ear for tone-color, and there is no goal to which the student cannot arrive with hard work. Nor does it matter, once flexibility is assured, what the shape of the hand is.

The fame of Chopin's wonderful ethereal touch has been oft recorded. Balzac, Liszt, De Musset, Georges Sand, Ary Sheffer, Berlioz, and a host of others have written eulogies over it. In the salons of aristocratic Paris sixty years back Chopin kept crowds of society butterflies enraptured over the tones he drew from the Erard or Pleyel piano he played upon; and if the adoration of the loveliest Parisian and Polish beauties of the day and the friendship bestowed on him by some of the rarest minds of the age tells anything, Chopin must indeed have been a poet. Well, Chopin's hand was thin and small, delicate in formation and of exquisite proportion; each finger tapering after the most approved fashion, as ascribed by palmistry to those of artistic taste.

At the time Liszt and Thalberg were in their prime, and he had to suffer comparison, the two were allowed to be by the critics of the time, the one "a prophet," the other "a king," but Chopin was called "the poet" of the keyboard.

It will surprise many to know that the "velvet fingered" Rubinstein possesses a hand that looks almost coarse. The hand open, the palm seems slightly larger and longer than the four fingers, and the skin is thick and even hard. The fingers are long and thick, and every finger tip has a cushion of muscular flesh. Looking at Rubinstein's hand one would suppose that if ever there was a player who possessed a difficulty in perfecting a light, graceful or beautiful touch it would be he—but so much for appearance. The wonderful flexibility is there, the muscular power to control every shade and degree of tone, from the most perfect pianissimo imaginable to the most thundering fortissimo, and the result is—Rubinstein.

Judging therefore from Chopin's hand and Rubinstein's it would seem as if the shape or formation of the hand matters little. The long, thin hand will, for instance, find lightning-like arpeggii a bagatelle, and the other, like Rubinstein's and Tausig's, with a natural slope from the third to the fifth fingers, will do startling work in octaves. But for touch, flexibility is the chief test, for it is in the stroke of the finger, its lightness or strength, and every gradation of the same, that the secret lies. Once the key is down, no earthly power can produce any effect by the most perfect tremolo ever worked by the finger on the ivory. Once down, the only gradation in tone possible is by the use of the pedals, and in parenthesis I may add that of all piano players Rubinstein's use of the pedals is perhaps the most original and the most masterly, and some of his best and most startling effects he obtains through this means.

I should like to add here that up to the present, except on one or two occasions which were of sufficient importance to allow me to judge, I have had no opportunity of studying Paderewski's playing, but I can say that, like so many of his countrymen, he possesses a wonderful command of tone. I heard him in a Liszt rhapsodie, and the thundering tones—rich, deep, sonorous—he drew from the instrument were truly magnificent, and, as contrast is the soul of art, made me long to to hear him in a Chopin nocturne or prelude.

It is a remarkable fact that Poles possess a natural gift for the piano. It may be that Chopin gave the impetus to his countrymen, but the fact remains. The majority of our best piano players are Poles. The most beautiful piano music ever composed—Chopin's is Polish, and I have heard better amateur piano players in Poland than in any other country.

In Germany piano playing is really painful; wonder-

ful technic, with a wordiness and lack of poetry absolutely appalling, are the attributes one finds oftenest; and if I may be allowed a paradox I should say that a German Conservatoire turns out a good musician and a bad pianist, for the simple reason that poetry of touch is a dead letter there. Let the would-be virtuoso beware of these drill schools.

As regards a natural touch, it will be most generally found that it is really another name for flexibility of finger. To the student touch is the last and hardest stumbling block in the difficult Parnassus he has set himself to climb. In his pursuit of this perfection let him set before himself the old Greek saying:

Τὸν πόνον πολὺσιν ὤμιν πάντα τὰ γὰρ οἱ θεοί

and toiling daily onward remember that discouragement is the death knell of artistic success.

From a bad piano the majority of piano students will never draw forth tones that can satisfy; but in the modern grands of Steinway, Bechstein, Becker, Erard, and Broadwood they will find with study a mine of tone poetry that is limitless.—*Musical Courier*.

ALEX. MCARTHUR.

THREE CLASSES OF PUPILS.

THERE are three classes of pupils everywhere, that cause the teacher the greatest possible annoyance, since their native ideals are placed so very low.

CLASS I.

THE COUNTRY ORGAN GRINDER,

Who comes in once a week, and is easily recognized by the huge instructor which she carries under her arm. This book is her cherished companion for two reasons: One, the polite young organ agent made her a present of it when her father purchased the organ; another, she has already taken a term or so in it with her home teacher. In response to our inquiries as to her advancement, she replies confidently that she has taken to the fifteenth page.

It usually requires from fifteen to twenty minutes of strong argument to convince her that she should "take" on the piano for a while to improve her technic. "And what is that?" "That means to limber up your fingers," we explain halfapologetically, for using such large words. She says she never tried a pie-ano, but she is willing. We are forced to believe the first part of her assertion when she sits down and begins to pump the pedals organ fashion.

Having explained briefly that this pedal exertion is unnecessary, she is at last ready to "take her lesson." The hour flies by. She has assimilated a couple of two-finger exercises. What shall we do? The next pupil is waiting. We arise. "Is that all? am I done?" And such an imploring look and such a sigh of disappointment as she meekly murmurs, "Excuse me, but I didn't quite understand. I hoped you might give me a pretty piece. Am I to use my instructor?" Shall we frown, or shall we smile? What shall we do? And a harder trial comes when, at the close of the term, this same illiterate specimen asks for a certificate to teach.

CLASS II.

THE MARRIED LADY,

Who is about to embark on the musical sea just to "see" if she cannot learn a couple of pieces to please or to appease her domestic lord. Sometimes the lord is opposed to such nonsense, and the lady must steal her musical recreation and pay for it out of her allowance. Our fingers are too few to enumerate the actual cases of this kind that have fallen under our observation.

These cases are not hard to manage for the teacher. The lady that has sufficient ambition and grit to run such a hazard and make such a sacrifice has usually some

sense and enthusiasm for art, and oftentimes makes an amiable, interesting student. But from the very nature of her surroundings she is forced to limit her practice, and then she often feels rushed to "get along faster," owing to her rapidly advancing age. Here, though, is the case of a wife who has been in the kitchen and garden, scrubbing and digging, for a quarter of a century, trying to aid in keeping the ship afloat, and, at last, through patient and combined industry, prosperity has insured the remaining voyage of the craft so securely that Jonathan makes up his mind that Mary Ann shall enjoy a little leisure and luxury in their latter days. They talk it over; Mary used to play before they were married. It is soon decided. They must have a piano. It is ordered and set up, and the next day the friendly old pair, arrayed in the best attire, call to make arrangements for a quarter's brushing up of Mary's dusty musical memories.

SCENE 2. "We are sorry, madam; 'Nellie Gray' and 'Bonnie Doon' are fine songs, and we should be pleased to hear you sing and play them. But you must remember you are out of practice, and your fingers are what we might call—ahem—a little inflexible. Your voice, too, will doubtless improve by use. Be content to practice a few scales, and at the same time take a few lessons on deep breathing and the various pitches, to improve your voice, and in a short time Mr. Jonathan will have the satisfaction"—"Young man," she interrupts, sharply, "I've been using scales for the last twenty years, weighing everything brought into the house, from a pound of coffee to a quarter of mutton. I tell you I am tired of scales. And as for deep breathing, why I've nearly exhausted myself a million times climbing that steep pitch that leads down to the spring below the house. I've done the same thing a hundred times pitching hay when Jonathan was short of help. Jonathan would object, I know, to these things; for he says I shall not work any more outside of tending to the dairy and housework, and he wants me to spend much of my time at music. You understand?" We *understanded*.

CLASS III.

THE BOARDING SCHOOL MISS,

Who has just graduated and returned home to make her *début* in society. In other words, to play her part in the opening scene of the tragic-comedy known as cap setting. Her head is filled with a very little French, a lasting hatred of her school mistress, a scornful remembrance of her former music teacher, notions of dress and fashions, a passion for opera comique, the Newport and Progressive Euchre, and what not. Mamma is preparing a grand reception, and the Elite Club are to give a ball; and young and dashing Charlie is to be the cavalier at one place, and the aristocratic, superb catch, Willie, is to officiate as escort (*a la dude*) the next time; and so she rattles along. Mamma wants her accomplished, to be sure. Both Charlie and Willie adore music. Charlie goes into raptures over the lancers, but Willie adores Strauss above everybody. "By the way, Professor, have you heard the latest opera by Jacobski, called—let me see, I can't quite recollect—but there are two scenes in that that are just too utterly adorable for anything. One is the dream song; it is a waltz; and Willie,—why you just ought to look at him when he hears this waltz; He can't keep still."

These are the tough cases,—the cases that seem hopeless, and, indeed, usually are hopeless. There is little use in racking one's brains to find ways to hold such pupils,—that is, if other pupils can be obtained, and they can. A teacher to be successful must select such pupils as will not absolutely shock him to such a degree that he begins to suspect he has lost his identity, that he is dreaming, or that he has been transported to New Zealand.

If one could have philosophy enough to just feel that he was on some South Sea Island, he would be more satisfied with the results he gets. The bird trainer is delighted if the parrot learn a single sentence to repeat each week. Why can't we get our ideas down, away down, and be content with what we get, since more is impossible.

D. DE F. B.

MUSICIANS AND MUSIC LOVERS..

BY WILLIAM FOSTER APTHORP.

Few people really talk about a symphony, a song, or an opera; what they do talk about is the impression the work has made upon them; and this impression, although often violent and deep, is generally excessively vague. Most people speak of music merely subjectively, speak of how they like it or do not like it; only the few either speak or think of it objectively, of what it really is or is not.

It is not the difficulty or impossibility of turning musical impressions into language that makes ordinary musical thought so vague and aimless and musical conversation so futile; it is the lack of what I call critical habit in the average music lover. He is too fond of merely hearing music, and has not sufficiently formed the habit of really listening to it. His musical ear has not developed the finer tactile sense; he does not lay hold of the music with it, as a blind man takes an object in his hand, to see what it is like, but lets the music stroke and caress his ear, as people have their back rubbed or their hair combed, because it feels good. And, as you cannot tell, blindfold, just what your back is being rubbed with, but only whether it is hard or soft, rough or smooth, slippery or sticky, so does the ordinary music-lover's ear tell him little about *what* he is hearing, beyond its being soft or loud, impetuous or languid, melodious or the opposite.

A hundred things people say about music, a hundred questions they ask, show plainly enough how utterly they mistake the relative importance of various elements in the art. A man comes to me and asks me, as an expert: "What is considered by musicians to be the most perfect instrument?" He might as well have asked what is considered by upholsterers to be the most perfect piece of furniture. These are questions that have no answer. Or I may be met with an assertion like this: "The human voice is the most perfect of musical instruments; therefore, the accompaniment of a song should always be subordinated to the voice part." Now, even were I inclined to admit that the human voice *was* the most perfect of instruments,—which I can by no means do, for one instrument is as perfect as another, in its way,—I should absolutely deny the *sequitur*. That part in a composition should be made the most prominent to which the composer intended the greatest prominence to be given, and the perfection or faultiness of the instrument that plays or sings it has nothing to do with the matter. Such foolish questions and statements come from the utterly muddle-headed way many persons think about music; their whole musical experience is but a jumble of vague physical or emotional impressions.

Not the least unfortunate result of the popular attitude toward music is that people in general, having nothing definite to say,—about the fifth symphony, for instance,—try to eke out their indistinct thought by falling into the rhapsodizing vein. Now, of all talk about music, the rhapsodical is unquestionably the flimsiest. Sweet poetry and soul-stirring eloquence can illumine most things in this world with a new and heavenly light; but when they try to chant the praises of a Beethoven symphony you have only to play a few measures of the divine music to make both poetry and eloquence seem very dark indeed. The brightest gas-flame shows black against the sun's disk; and who shall worthily rhapsodize about music, which is itself the most incomparable of rhapsodies?

It is peculiarly noticeable that musicians among themselves say little, as a rule, about the feelings music calls up in them; they talk about the music itself, and such talk is seldom of a nature to interest an outsider. I remember once listening to an impassioned performance of Schumann's overture to *Manfred* in company with a musician; all he said after the performance was: "How much more effect Schumann has drawn from his horns here, by using the open notes, than he often does by writing chromatic passages for them!" This was a technical point; as for rhapsodizing about the music, my friend wisely let that alone. It is both curious and

instructive to note how Hector Berlioz, a man who felt music with almost frightful intensity, and whose excitement while listening to some compositions approached the pitch of frenzy,—to note how Berlioz, in his series of essays on Beethoven's symphonies, seldom rises above the consideration of technical details.

I have said that the difference between the way a musician listens to music and that in which a less cultured music lover hears it was more in kind than in degree. This is, however, strictly true only of the way both listen to or hear the higher and more complex forms of music; for there is music of some sort to which even the least cultivated music-lover, if he be truly musical by nature, listens in much the same way the musician does. All really musical people possess what I have called the power of musical observation to a certain degree, and their first instinct is to exert this power whenever they hear music. A piece of music, like any other work of art, is, or should be, in a certain ideal sense, a living organism; that is, each one of its component parts has an organic relation to the others, and all of them to the whole. To perceive this organic relation between the component parts of a composition is tantamount to what is commonly called *understanding* it; and such understanding is arrived at by an exertion of the power of musical observation. Now, a musical person as instinctively tries to understand whatever music he hears as we all try to understand what any one says when we hear him speak. It is the specifically unmusical person who hears music without making any effort to apprehend its organic form and understand it. But, though we cannot help trying to catch the meaning of the snatches of talk we overhear in the street or horse-car, we are fain to give up the attempt so soon as we discover that the conversation is carried on in a language of which we are ignorant. Some charm in the speaker's voice, manner, or accent may still hold our attention fast, and we may even derive a certain pleasure from listening to the, to us, incomprehensible and almost inarticulate sounds; but all endeavor to understand ceases. In much the same way essentially musical people stop trying to understand music so soon as they find the organic principle of its structure too complex and abstruse for them to grasp easily; their power of musical observation is inadequate to the task, and they soon cease to exert it at all. They thus fall, quite unconsciously perhaps, into the mental attitude of the unmusical listener, who very possibly enjoys music intensely, but merely as a vaguely defined, emotional, and mood-producing mass of sound.

A FEW WORDS ABOUT THE PRECURSORS OF THE PIANOFORTE.

BY PHILIP WERTHNER.

We might say that our modern piano had two ancestors which were very distinct from one another and which developed from different sources.

They each had strings which were brought into vibration, but by entirely different mechanisms. The one called clavichord was the descendant of the ancient monochord, which, as the name implies, consisted of only one string with a movable bridge, and could be made to produce the pitch of the different notes of the scale by a shifting of the bridge.

After this a key, and later, a number of keys were invented which when struck would serve not only as the generator of the tone but also as a bridge and divider of the string into a long and short string.

The invention of one string struck by one key led to the introduction of many strings struck by many keys and we have the instrument called clavichord; a clavichord, which was used as early as the beginning of the 16th century. From this time on this instrument was used throughout the 17th and 18th centuries, and even into the beginning of this century. The mechanism of the clavichord was very simple; instead of a hammer, a thin metal tangent about $\frac{1}{2}$ inch in length would strike the string and remain against the string so long as the finger remained upon the key; a slight crescendo could be

made by a skilled player by a vibrating or pulsating of the fingers upon the key, although a too strong pressure would raise the pitch of the note by stretching the string. We can therefore see that even this primitive and small instrument was capable of having some beautiful effects produced upon it, and that there were good and bad artists and inartistic players upon it.

In the earlier instruments there were not as many strings as keys, as several strings struck the same string, but produced a different pitch by striking at a different part of it, but later, when the equal tempering of the scale was introduced, each key had its own string to strike.

The other ancestor of our modern piano had many different names, according to the different forms it was built in and the countries where it was used. It was called clavicembalo, clavictherium, virginal, octavine, harpsichord, and spinet.

The point in which these instruments resembled one another and in which they differed from the clavichord was the mechanism or action which produced the tone. The latter, as I said before, produced its tone by having the metal tangent strike the string and remain there, not only producing the tone but also the pitch of it. The former, that is, the clavicembalo, produced its tone by having the strings picked or twanged, first by a quill, later by little rivets or pegs. In these instruments each key had to have its own string and the pitch of the tones was entirely dependent upon the length and tension and was not at all dependent upon the action as in the clavichord.

The harpsichord was developed, without doubt, from the ancient dulcimer, which instrument had strings strung over a sort of sounding board in the form of the harp, and which were struck with little hammers in the hands of the performer.

It is probable that the keyboard was attached to the instrument about the 13th or 14th century, forming the first and primitive clavicembalos.

Now these two different species of instruments grew and developed side by side, were improved by all sorts of inventions, each had a following of its own. Mattheson, the composer, who lived in the beginning of the 18th century, preferred the clavichord because of the distinctness with which it could be played. The harpsichord produced a much louder tone; as there were no dampers to stop the vibration of the strings a clear distinct music was almost impossible. Of the kind of instruments whose tones were produced by a twanging of the strings there were many forms; some were square, some were in the form of our modern grand pianos, and others were built upright. In England these instruments were almost universally called virginals or harpsichords; in Italy, clavicembalo; in Germany, harpsicorda or clavicembalo; some of these instruments had two banks of keys, one of which would play one octave higher than the other.

It is very difficult to state with exactness just what a spinet or harpsichord, or a clavicembalo, etc., was, as these terms were used in different countries and at different times quite indefinitely, but they were practically all the same kind of instruments.

The first form of our modern pianos, of such an instrument whose strings were struck by hammers and which had dampers to stop the vibration of those strings whose keys were not held down by the fingers, was invented in the beginning of the 18th century by Gottlieb Schroeter who lived in Saxony, although the credit of this discovery is disputed by the Italians, as they claim that Christofori or Christofali was the first to invent this action. It is most probable that these two inventors who lived at the same time, each made his invention without knowledge of the other. These instruments were called fortepiano because one could play both forte and piano upon them; they did not gain public favor until a long time after. We must remember that this fortepiano was in its infancy and the harpsichord had reached its fullest or highest development, and it was not until the beginning of this century that the fortepianos were universally used to the exclusion of all the other forms.

The improvements that have been made upon the first form of the fortepiano were gradual but continuous until we have the magnificent grand piano of our own day, which seems to rival the orchestra and preclude any improvement.

A FEW REFLECTIONS.

Among the multitude of piano pupils, a small ratio only belong to the class who are endowed with extraordinary aptitude for music, and the percentage of those unfortunate beings "who have no music whatever in their souls" is also correspondingly small. The great mass of students possess sufficient natural qualifications to understand music, and become moderately good performers. I presume that every experienced teacher can testify to the above fact. To the average pupil, therefore, I will now devote a few thoughts, hoping they may be of interest and assistance to some young and inexperienced teacher among the large family of readers of THE ETUDE.

* * * *

EVERY teacher should be endowed with good common sense, and a considerable knowledge of human nature, in addition to that of music. No matter how young the beginner, he will form his own opinion of his teacher, and that very quickly.

* * * *

THE first impression is often a lasting one, and of paramount importance to future success. To win the heart of the pupil must, therefore, be a teacher's first endeavor. My first music lesson rises vividly before me. Almost breathless with excitement and expectation, I awaited my teacher's coming. At last the door-bell rang; an aroma of stale tobacco smoke filled the little parlor, and before me stood a short, thick-set man, with a very red face and nose, bald head, and short, grizzly mustache. Prof. S. did not require any preliminaries, not he. He began by admonishing me, poor little trembling wretch, "To mind and work hard, for, if I did not, the Lord should have mercy," and by way of gentle emphasis he shook his heavy walking stick over my head, glaring fiercely at me all the time from under his shaggy eyebrows. The amount of enthusiasm and love for music this mode of procedure inspired in me, may be imagined.

* * * *

AT the very outset a habit of correct and systematic practice should be formed in the pupil. If the latter be very young, a competent person should daily supervise his practice for at least one year. The sooner, however, he can be safely left to his own resources, the better. Another important matter is to cultivate the thinking and reasoning power within the student. Long explanations and elucidations are of little value, for he generally will make no effort to comprehend them, and they will pass out of his mind as soon as he goes forth from his lesson to some other occupation. Let the pupil give the explanations, and ask him questions for information, but do not forget to give him plenty of time to collect his thoughts, so as to be able to give an intelligent answer.

* * * *

FOR a young scholar a regular instruction book is undoubtedly better suited than études with corresponding finger exercises. Among the great mass of piano methods published in this country, there are but few thoroughly adapted to primary instruction. The majority are sadly deficient in the most important part—the elementary; the exercises succeeding each other in abrupt and unsympathetic order, thus diverting the mind of the pupil from the real aim and end—a strict legato style—which must always serve as a basis for true piano playing. Some of the German methods are too rigid and uninteresting, and others, however excellent, are so strongly identified with the German national element, that they do not appeal to the heart and interest of the American child. It is sincerely to be hoped that the efforts made by THE ETUDE will result in bringing forth a model method for primary piano instruction.

* * * *

A BEGINNER should be made to play his five-finger exercise from memory, so as to enable him to concentrate his attention on the position of his hands and on the touch.

* * * *

THE habit of introducing the scales at almost the very beginning is practiced by a surprisingly large number of teachers. This is radically wrong, and entirely unneces-

sary, as the time of the student can be much better and more profitably employed by stationary and movable five-finger exercises, which do not require the putting of the thumb under the other fingers. The player having become established in a correct touch and good legato, scale practice may commence, and should be steadfastly and unremittently adhered to. After the student has thoroughly mastered the scales in all the various similar and contrary motions, their rhythmical study may begin, thus enabling the teacher to furnish him with material for practice in almost endless variety.

* * * *

A GREAT many teachers also overload their pupils with so-called études, usually of the "Czerny" style. As in many, probably the majority of cases, the children are attending school, and their time for practice is necessarily limited, such a course is certainly not advisable.

* * * *

IF the teacher has once succeeded in having the scholar go through a regular daily course of technical exercises, études are scarcely necessary, and should be confined to such as will tend to develop taste, expression, the art of phrasing, etc. Short études are greatly preferable to long ones, for a variety of reasons.

* * * *

A SCHOLAR possessing considerable technic, but at the same time a depraved taste, always requires the most careful handling, and the greatest ingenuity on the part of the teacher.

* * * *

WONDERFUL results are often achieved by good common sense, and intelligent management on the part of the teacher.

J. J. HALLSTEADT.

JUSTICE IN MUSIC TEACHING.

It seems to be the rule that a piano teacher should marry one of his pupils. Even when the relation does not take fire to that degree, there is almost certain to arise some of that nondescript emotion termed "Platonic friendship," so wittily satirized by Byron. The fact is that music, being especially warm-blooded, and living in emotion more than in the stony framework of science, constantly tends to arouse and develop some species of personal feeling between teacher and pupil. As the innate talent of the pupil, under the fostering skill of the teacher expands, flower-like, it is wellnigh impossible to suppress a certain degree of personal pride and sense of ownership that resembles the parental feeling. The first danger incident to this state of the teacher's relationship to his pupil is that he will give more time than is paid for, thereby cheapening himself, and not long after that come petting, flattering, humoring, cajoling, and as their consequence, morbid vanity and ingratitude. We hear much advice to the teacher, urging him to gain first the good-will of the pupil; but would not strict crystalline justice make a better foundation for art-work? There is a piano teacher in the city of Cincinnati who is overrun with work, and his custom is to treat the pupils not only with dignity and reserve, but to hurry the lesson through strictly on time and with no margin for visiting. There is another teacher, of long standing, and gifted by nature extraordinarily, who goes to the opposite extreme, and it is said that his pupils always work, not with the idea of learning music, but with the idea of pleasing Mr. ———.

REPUTATION

WHICH will last comes only by slow degrees. Man may spring into notoriety at a bound because of some fortuitous circumstance, and he may hold the prominence which he gains by his strength of manhood, but the cases of this kind are rare. It is by "pegging away" at something which one knows to be good until, by the merit of the "something" and the worth of the labor put into it, it attracts the attention of a few judges of its worth, that a reputation is begun. It is begun then

only. Some more of the same work must follow, but those who have seen the worth now assist in thought as well as in word, and the circle which appreciates the worth grows. When good reputation has begun nothing can stop its growth except some unwise or unmanly act of the person himself. For this reason no man need strive after reputation. Do well what is good and the result will take care of itself. The reputation will not come because of striving. It will come to any man who is doing good work and living a right life. It takes time to make the lasting reputation, and that impatience which so often influences Americans prevents the growth of many a reputation.—*Vocalist*.

CONCISE SUGGESTIONS FOR MEMORIZING.

1. THE musical memory can be indefinitely strengthened.

2. Its improvement is best secured by means of short and easy tasks constantly reviewed. These tasks should only become progressively larger and more difficult in proportion to the attainment of greater power in memorizing.

3. The musical extracts, or passages utilized for study, may be selected from all wholesome sources; but they must be persistently reviewed.

4. For general educational purposes, it is advisable to select these extracts from every form of musical composition—care being taken that they be specimens of pure music.

5. The extracts should be so perfectly memorized that no conscious effort whatever be demanded for their performance.

6. For the purposes in view the exercises should be technically easy.

7. On the theory that to do one thing at a time is easier than to do two, it is best to be well grounded in all of the theoretical knowledge essential to the matter to be memorized.

8. Experience amply proves that it requires less effort to grasp or memorize a sharply defined thing than a vague one. Accent in music confers this definiteness of form; hence its aid is invaluable in fixing it in the mind.

9. Along with the memorizing of music technically, should go the study of its dynamic structure. The latter is most easily accomplished by an exaggeration of expression.

10. Visualizing dynamic signs and the pictorial effect of musical notation, will aid in memorizing them.

11. Memorizing at first hearing and first reading demands special conditions of study, as previously outlined.

12. Slow and energetic practice is the surest way of stamping the tones indelibly on the mind. Reviewing should be invariably done in this manner.

13. The rule of "one thing at a time" dictates that in piano, organ and harp practice, each hand should be separately exercised. This insures accuracy of technic, and therefore accuracy of mental outline.

14. What visualizing is to the eye, so is audition to the ear, and of great importance in musical education. It can be cultivated by simply concentrating attention on the tones as heard within, with the determination of hearing them as nearly as possible in their original intensity.

15. Polyphonic memory being the most difficult of attainment, comes last in the course of development. As it is based on the highest form of musical perception, this faculty must needs be strengthened by appropriate study as much as possible. The exercise of polyphonic memory belongs to the most advanced stage of musical activity. Its possession therefore marks the true musician.

"CODA." No student of common sense would ever dream of becoming a skillful musician by days of unremitting labor sandwiched in between weeks of idleness. A faculty cannot be developed by a similar course. The cultivation of memory should go hand in hand with the gradual improvement in technical skill. It requires its special discipline as well as the fingers. The foregoing will lead to splendid results if persistently carried out.

JAMES P. DOWNS.

THE WHY OF SCALE PRACTICE.

BY CHARLES W. LANDON.

THE carpenter and machinist may possess fine chests of tools, and still not be good workmen. The chemist and astronomer may have the finest and most expensive apparatus and instruments, and yet be anything but eminent as skillful scientists. The pianist may run no end of scales and arpeggios, and still not be an artist. As a teacher, what do you give your pupils scales for? What are the lines of instruction and criticism you give a pupil in teaching these exercises? What is your opinion of them? What special good have you attained in pupils that practice them well? There is as much difference in playing scales and scale playing, as there is in saying prayers and praying. How do you go about it to make a pupil realize this?

Children and fools ask more questions than wise men can answer, but I will attempt to show why I give scales to my own pupils. In the first place, when rightly practiced there is nothing that can take their place; they are invaluable. We will suppose that we have a pupil at the piano who can play the scale of D flat at a fair rate of speed, and with correct fingering; now, what will we require further? If the pupil is new to me, the first thing is to get the hand and wrist perfectly loose, and the arms, elbows, and shoulders, too, and then to play at a higher rate of speed and very soft, and especially effortless. He would be shown a run that was colorless, a run in a neutral tone quality, less pronounced than would be a soft, limpid tone, simply an audible murmur of tone, smooth in sound as oil, yet as characterless as water is to the taste. During the first few lessons effort would be given to perfecting this tone quality and securing a thorough looseness, and this looseness through feeling, and at each end of the scale making the pupil especially feel and realize the feeling of complete looseness as the playing continues. At each lesson sharpen and perfect the ideal model of what such a run really is, refine his taste to its appreciation, and his hand and arm muscles to its delicacy of touch, and inspire his ambition to excel in this peculiar tone quality.

Further instruction to attainment of this tone quality would be in a special training of the thumbs for looseness, flexibility, and celerity of movement. For this purpose there is nothing equal to the right use of the mordent found in the recent supplement to Volume I of "Touch and Technic." This should be practiced upon nothing but white keys for a few lessons, up and down nine notes; then with the thumb on a white key and the other note a half step from the thumb note, leaving the chromatic or black thumb positions for advanced players. Besides this mordent practice the pupil would be taught to let, not make, his elbows hang loosely near his side, except when he was reaching out toward the outer end of the keyboard, to hold his wrists loosely and easily outward, and to keep the outside of his hands high by the help of a well curved fourth finger, knowing it to be really curved by feeling its contact with the key upon its tip or point, and, lastly, by an actively reaching under thumb, which must be loose and free enough to let the hand pass without the too common wriggle at the wrist, but with a quiet hand, the whole hand and arm passing evenly along in the direction that the run is going. Meantime, his fingers must cling to the keys down, rather than in the least strike them.

Having secured my neutral and colorless, smooth and soft scale and arpeggio, the latter being the diminished seventh chord on C, as given in Volume III, of "Touch and Technic," I should require the pupil to accent in eighths, four counts of four tones each to the measure, accenting "one" and "three" by pulling, not striking the accent, and this pulling will have become a skilled melody touch from practice of the first exercise of the Two-Finger Exercise of "Touch and Technic," Volume I. Then, with a lesson or two on accenting, till the accents came at the right points easily, I should require the full attention and effort, and please emphasize the "full attention and effort," to be given to the neutral tone quality between accents; and here is where the real

work begins to really tell for art effects, and, too, with this practical result, he will be playing melody tones with a neutral accompaniment as a background, one of the greatest essentials of expressive and enjoyable playing. He will be able to play a group of notes in either hand, giving any one of them a melody quality and the remainder the neutral accompaniment quality, and this is almost constantly necessary in all playing.

With the practice of runs at this point the pupil would be taught all kinds of complications in form and accent, in scales and arpeggios, forms that require close and continuous thinking, but the effort would be given to maintaining a perfect touch from the two standpoints of a pulled melody touch for the accents, and a murmuring neutral tone quality between accents; and it is the latter where nearly all effort would have to be placed, and to accomplish it the pupil will have to make it a constant rule to feel that he has loosened every nerve and muscle at each reversing of direction of his run, and try to maintain this loose feeling constantly. After about three months of such work on the D flat scale and the arpeggios of Volume III, of "Touch and Technic," he will be able to bring out similar effects from the other scales taken in turn, but with them frequently playing the D flat scale, to keep his mental and musical ideal model perfect. This requires critical listening on the part of a pupil, and, of course, much sympathetic criticism and help from the teacher. In the difficult forms of runs the object is to do whatever difficult thinking and fingering there is to do, and still play with a perfectly loose touch.

A SUGGESTION TO TEACHERS.

It often occurs that piano pupils make much faster progress in execution (mere technic) than in reading, time, or style. This is not productive of good results, and the teacher should be watchful not to allow the disparity to become too great. Some pupils, especially the younger, very readily become discouraged, irritated, and disgusted with music, while others, who have more perseverance, learn to play a few difficult pieces without gaining any better insight into the real art of music. Unless there is a deep-seated determination on the part of the pupil to practice with the sole object of display and effect, the teacher will do well to awaken an interest in concerted music, easily encouraged and cultivated in our days, when, for a trifling outlay, we can purchase the treasures of great authors in editions for four or even eight hands. Let a portion of the lesson be devoted to the trios, quartettes, or symphonies of Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, the lighter overtures of French and Italian composers, or the numerous well-written pieces of modern authors, and the pupil will soon become more expert in reading and learn to pay better attention to the value of notes, rests, and other signs. Of peculiar difficulty and greatest use are the overtures of Beethoven.—*Keyboard.*

THE WORD "EASY" ON THE TITLE-PAGES.

THE complaint I am going to make concerns composers and publishers more than teachers. Often a teacher may have selected a good piece for a young pupil, but is obliged to reject it when he looks at the title page and sees that it is decorated with the phrase "an easy piece," etc. There are few pupils who are sensible enough to take the word for what it really means, for the majority of young pupils think that when the word is on the piece, then they need not work at it,—"Why, it is easy."

Is the word put on the title-page to humiliate the pupil? or is it put on to instruct the teacher? I think it is entirely superfluous for the teacher who understands his profession, and it is not only useless but very harmful to the young pupil. To him every "easy" piece is really a difficult one.

Do away with the word "easy" on title-pages. It will only pass in catalogues in which music is graded, but on title-pages it will not make easy music more salable.

C. W. GRIMM.

DON'T'S FOR YOUNG SINGERS.

Don't persuade yourself you have a splendid voice; you may be deluding yourself.

Don't believe in a master who promises to make a singer of you in a year, or two or three years: he is deluding you.

Don't study with the sole and sordid motive of making a livelihood by singing: you may be relying on a broken reed.

Don't imagine you know more than your master. But, if you can't help it, leave him. There are others who can teach you a lot.

Don't be in a hurry to "come out:" there are some tolerable artists before the public already.

Don't abandon your studies; you will never know too much.

Don't misconstrue applause. It sometimes means that you have given satisfaction; oftener that you show promise.

Don't force your voice. As the process hastens the growth of fruit and vegetables at the expense of their flavor, so does it increase the volume of the voice at the expense of its quality, and in the end it is disastrous.

Don't stand on tiptoe to reach a high note; a step-ladder wouldn't bring you any nearer to it.

Don't "go for" high notes at all. They'll come of their own accord if they're worth having.

Don't smile too blandly at the audience. It does not always predispose them in your favor; and they may discover that you have also a beam in your voice. On the other hand,

Don't frown at the audience: many among them may have paid for admission, and be regretting it.

Don't turn round and scowl at the accompanist: his vagaries may be as nothing to yours in the eyes of the audience.

Don't sing songs with maudlin words. No music and no art of yours can quite redeem them.

Don't sing in a foreign language unless you can pronounce it, and know the precise meaning of every phrase.

Don't fail to keep your engagements—or your engagements will soon fail to keep you.

Don't speak disparagingly of other singers. It will be hard, we know: but don't.

Don't let success turn your head; unless it abide with you, it were better it never came.—*Musical Notes.*

MUSIC VS. MORALITY.

"Of course art gift and amiability of disposition are two different things; a good man is not necessarily a painter, nor does an eye for color necessarily imply an honest mind. But great art implies the union of both powers: it is the expression, by an art gift, of a pure soul. If the gift is not there we can have no art at all, and if the soul—and a right soul too—is not there, the art is bad, however dexterous.

But also remember, that the art gift itself is only the result of the moral character of generations. A bad woman may have a sweet voice, but that sweetness of voice comes of the past morality of her race. That she can sing with it at all, she owes to the determination of laws of Music by the morality of the past. Every act, every impulse of virtue and vice, affects in any creature face, voice, nervous power and vigor and harmony of invention, at once. Perseverance in rightness of human conduct renders, after a certain number of generations, human art possible; every sin clouds it, be it ever so little a one, and persistent vicious living and following of pleasure render, after a certain number of generations, all art impossible. Men are deceived by the long suffering of the laws of Nature. . . . And for the individual, as soon as you have learned to read, you may, as I said, know him to the heart's core, through his art. Let his art gift be never so cultivated to the height by the schools of a great race of men; it is still but a tapestry thrown over his own being and inner soul."

Ruskin.

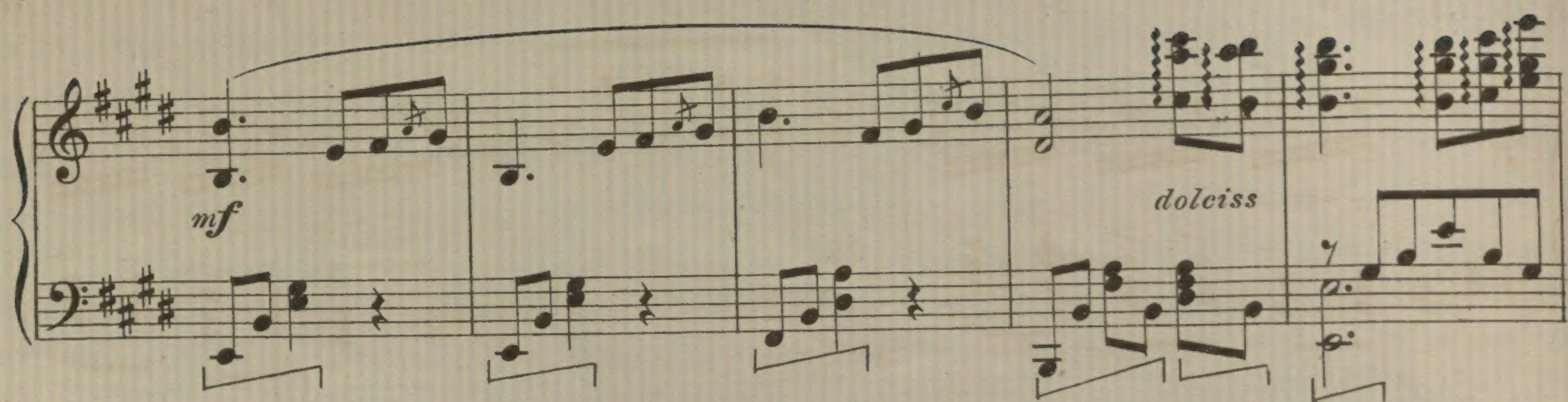
THE SHEPHERD'S DREAM.

Pastorale.

Andante moderato.

DON N. LONG.

The musical score is written for piano and consists of four systems. The first system begins with a treble and bass staff in 3/4 time, key of D major. The tempo is marked 'Andante moderato.' and the composer is 'DON N. LONG.' The first system includes dynamics *p*, *mf marc.*, *dolce.*, and *p*. The second system includes *f* and *p*. The third system includes *rall.*, *mf a tempo con espress*, and *ten.*. The fourth system includes *p* and *dolciss*. The score features various musical notations including treble and bass staves, clefs, key signatures, time signatures, notes, rests, and dynamic markings.



First system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass staff begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Dynamics: *mf* (mezzo-forte) at the beginning, *dolciss* (dolcissimo) later in the system.



Second system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass staff begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Dynamics: *p* (piano) at the beginning, *Misterioso* (Misterioso) later in the system.



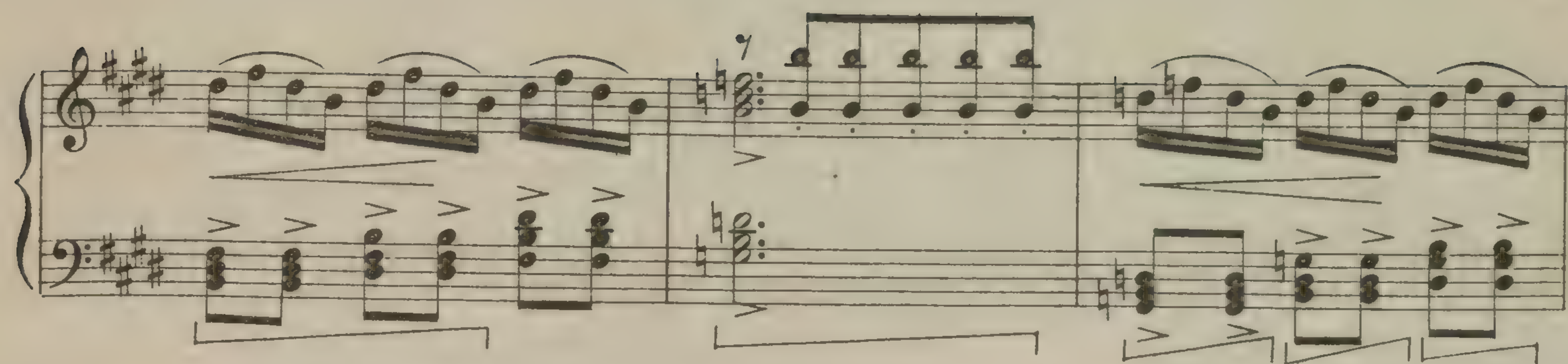
Third system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass staff begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Dynamics: *per lato* (per lato) at the beginning.



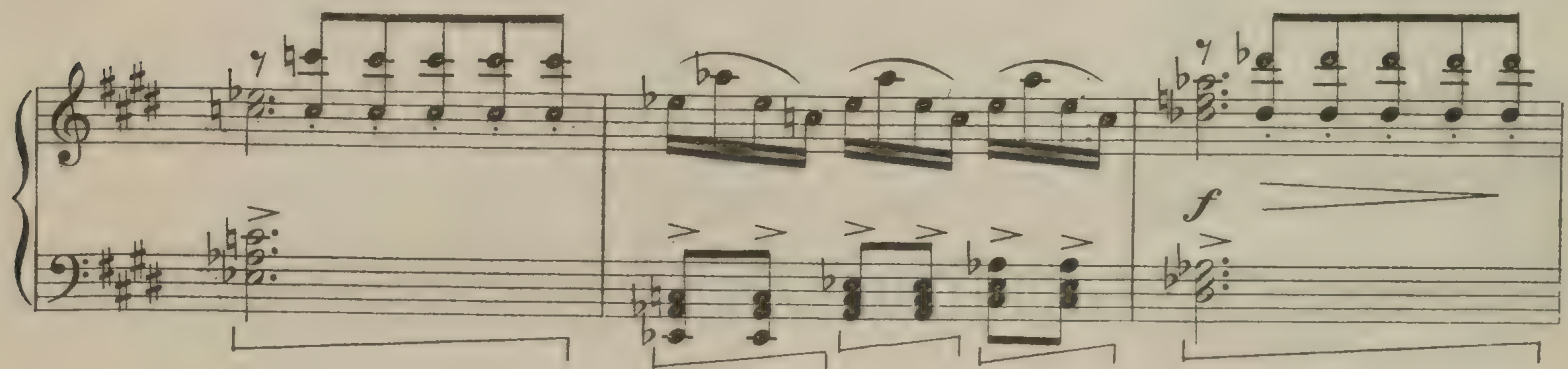
Fourth system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass staff begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Dynamics: *p* (piano) at the beginning.



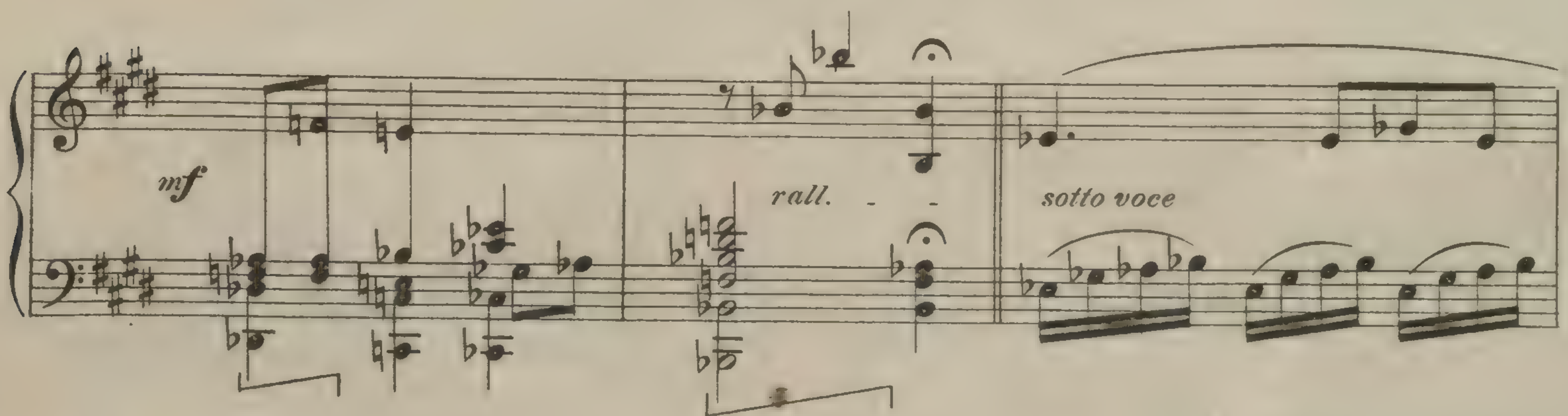
Fifth system of musical notation. Treble and bass staves. Treble staff begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. Bass staff begins with a half note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3. Dynamics: *p* (piano) at the beginning.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and eighth notes. The key signature is three sharps (F#, C#, G#).



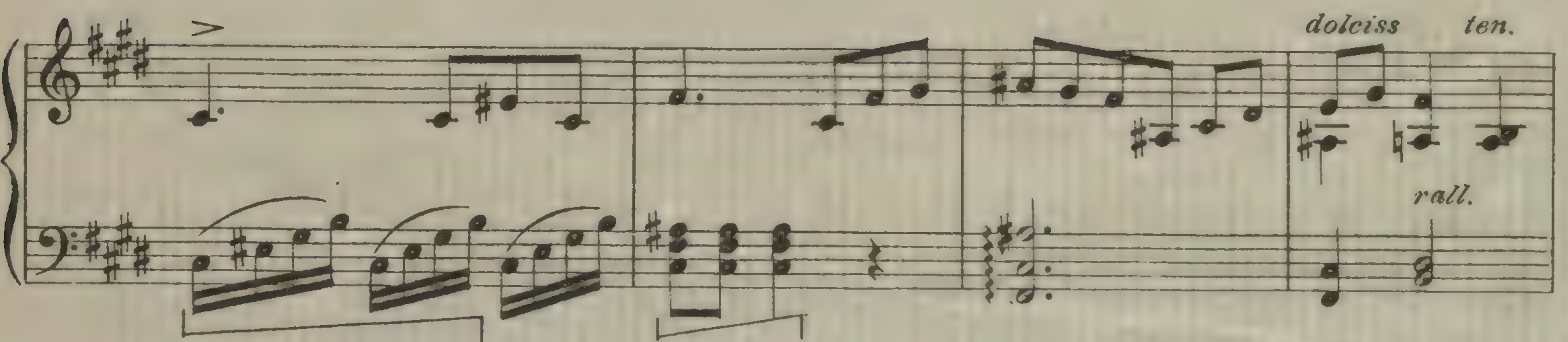
Second system of musical notation, continuing the piece. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment. A dynamic marking *f* (forte) is present in the bass staff towards the end of the system.



Third system of musical notation. The treble staff begins with a dynamic marking *mf* (mezzo-forte). The system includes a *rall.* (rallentando) instruction and a *sotto voce* instruction. The bass staff continues with a steady accompaniment.



Fourth system of musical notation. The treble staff has a melodic line with some rests, and the bass staff has a more active accompaniment. The key signature remains three sharps.



Fifth system of musical notation. The treble staff features a melodic line with a dynamic marking *dolciss* (dolcissimo) and *ten.* (tenuto). The bass staff has a more active accompaniment. A *rall.* (rallentando) instruction is present in the bass staff towards the end of the system.

a tempo
mf con espress

p

quasi recit. *con gran espress*
ten. ten. ten. *rall.*

mp *p*

a tempo

mf

rall.

mp

rall.

p

dim. e rall.

pp

ten.

FINE.

RETROSPECTION.

Peering through the misty past,
All my years are backward rolled.

Andantino con espressivo.

CHAS. F. FONDEY.

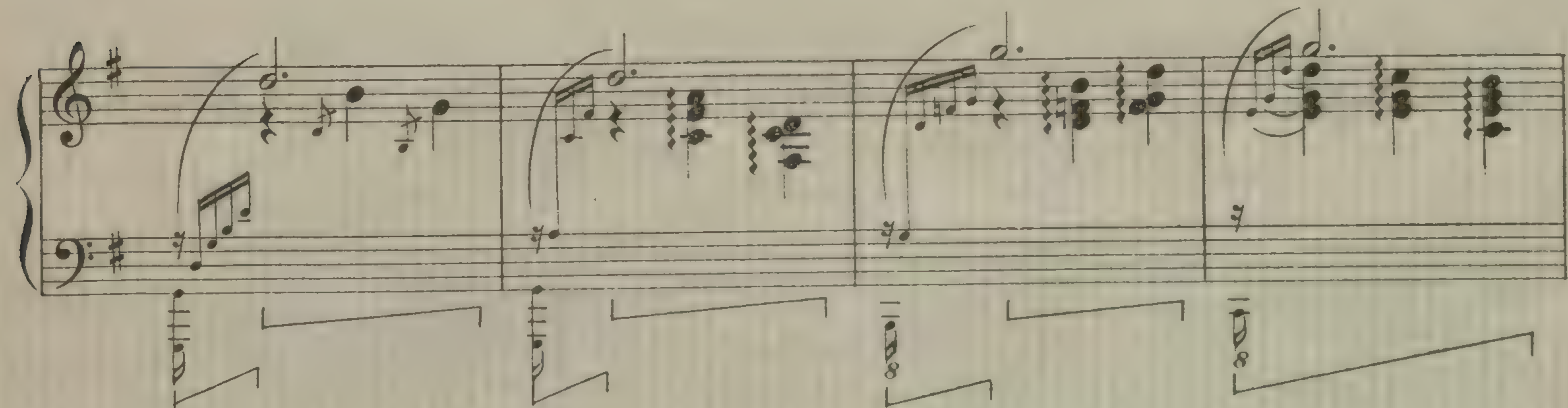
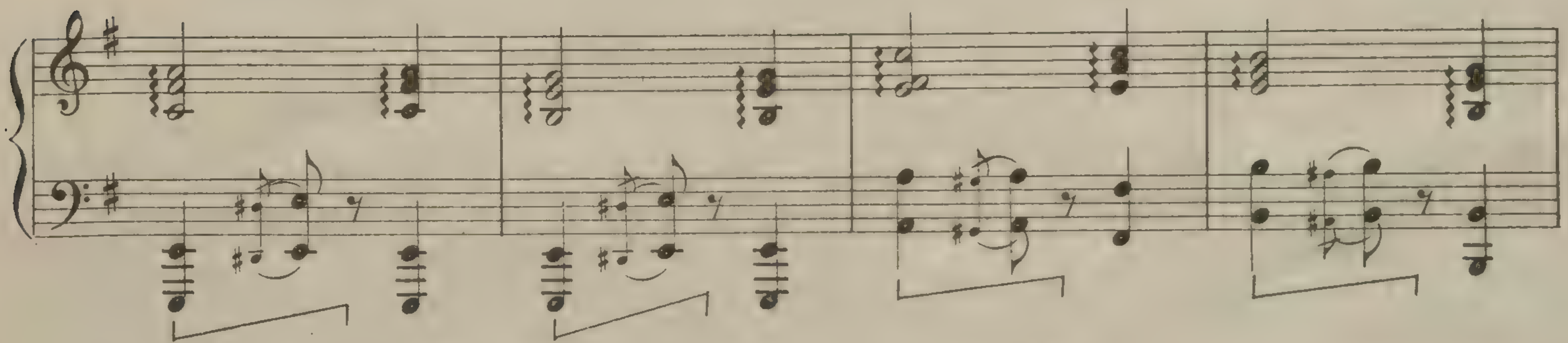
l.h. *r.h.* *p*

rallentando

a tempo.

Ped simili.

l.h. *r.h.*



atempo

poco rall.

Ped simili

l.h.

poco rit.

pp

con sordini

piu lento.

dim. e rit.

ppp

Marcato con forza.

Markirt und kräftig. M.M. = 108.

SCHUMANN Op. 21, No. 1.

The musical score is presented in a standard piano format with a grand staff (treble and bass clefs). It begins with a forte (*f*) dynamic and a marcato character. The score includes several triplet markings and dynamic changes, such as *sf* (sforzando) and *ff* (fortissimo). A section marked 'broadly' and 'a tempo' (Trio) shows a change in mood and tempo. The score concludes with a *rit.* (ritardando) marking and a *dim.* (diminuendo) instruction. Fingerings and pedaling are indicated throughout the piece.

The Noveletts were composed in 1838; the designation, as allowing the composer the upmost freedom in regard to formal construction, the linking of independent formations, etc., and at the same time copiously quickening the fancy of the player and the hearer must be called extremely happy. With superscriptions, as in the Fantasy Pieces, Op. 12, Schumann has dispensed here and with perfect right, in view of the eloquent language of the majority of these pieces as characteristic as they are musically rich.

The clear tone-language of this Novelette, with its resolutely striding march-like Chief Subject, its songful Trio, and calmly meditative Middle Theme in D-flat, renders interpretation unnecessary; every player endowed with any fancy will discover it in his own way.

Copyright 1895 by Theo. Presser.

Play all triplets of this part non legato, quasi martellato, carefully avoiding any stand-still after the third triplet eighth.

The thirty-seconds with appoggiatura-like velocity.

Accentuate the melody *mf* *legatissimo* and very expressively in contrast to the subdued accompaniment. For playing it *le-ato* a careful use of the pedal is indispensable; change the pedal at every new bass-tone thus press it down in the first measure at the 1st and 4th quarter note, in the second at the 1st and 3rd, in the third at the 1st 3rd and 4th.

The sixteenth-note of the melody is at the same time triplet eighth of the accompaniment play the note here and at all similar places as an eighth.

The musical score consists of six systems, each with a piano (p) and violin (v) staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

- System 1:** Piano staff starts with *piu p*. Violin staff has a *p* dynamic.
- System 2:** Piano staff has a *p* dynamic. Violin staff has a *cresc* dynamic.
- System 3:** Piano staff has a *fp* dynamic. Violin staff has a *pp* dynamic. Performance instructions include *rit.*, *ruhig*, and *ritard.*
- System 4:** Piano staff has a *p* dynamic. Violin staff has a *f* dynamic. Performance instruction includes *a tempo*.
- System 5:** Piano staff has a *p* dynamic. Violin staff has a *cresc* dynamic.
- System 6:** Piano staff has a *pp* dynamic. Violin staff has a *p* dynamic. Performance instructions include *ruhig*, *poco rit.*, *a tempo*, and *rit.*. The word *dolce* is written below the violin staff.

Tempo Primo

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). Tempo markings include *Tempo Primo*, *rit.* (ritardando), and *a tempo*. The score is written in a key signature of two flats (B-flat and E-flat). The notation is complex, with many beamed notes and slurs, indicating a fast and technically demanding piece. The page number 11 is in the top right corner.

f *ff* *sf* *mf* *p* *rit.* *a tempo* *p* *rit.* *a tempo* *p* *rit.* *a tempo* *p*

a) Accentuate only the initial tones of the individual voices as they enter. Take special ca.

Novellette in F. 5

First system of musical notation. The key signature is three flats (B-flat, E-flat, A-flat). The music is written for piano. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a melodic line with a crescendo marking (*cresc.*) and a forte marking (*f*). The second staff contains a bass line. The system concludes with a fortissimo marking (*ff*) and a ritardando marking (*rit.*).

Second system of musical notation. The key signature changes to three sharps (F-sharp, C-sharp, G-sharp). The tempo marking is *a tempo*. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a melodic line with a piano marking (*p*) and a mezzo-forte marking (*mf*). The second staff contains a bass line. The system concludes with a mezzo-forte marking (*mf*).

Third system of musical notation. The key signature remains three sharps. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a melodic line with a piano marking (*p*). The second staff contains a bass line. The system concludes with a piano marking (*p*).

Fourth system of musical notation. The key signature remains three sharps. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a melodic line with a piano marking (*p*) and a crescendo marking (*cresc.*). The second staff contains a bass line. The system concludes with a piano marking (*p*).

Fifth system of musical notation. The key signature remains three sharps. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a melodic line with a piano-forte marking (*pf*) and a ritardando marking (*rit.*). The second staff contains a bass line. The system concludes with a piano-piano marking (*pp*) and a ritardando marking (*rit.*).

Sixth system of musical notation. The key signature remains three sharps. The first staff has a treble clef and the second staff has a bass clef. The first staff contains a melodic line with a piano marking (*p*) and a forte marking (*f*). The second staff contains a bass line. The system concludes with a forte marking (*f*).

First system of musical notation, featuring treble and bass staves. The key signature has three sharps (F#, C#, G#). The tempo is marked *p* (piano). A *cresc.* (crescendo) marking is present in the treble staff.

Second system of musical notation. The treble staff includes markings for *ruhig* (calm), *poco rit.* (slightly ritardando), and *a tempo*. The bass staff includes a *dolce* (sweetly) marking. The tempo is marked *pp* (pianissimo).

Third system of musical notation. The tempo is marked *Tempo primo*. The treble staff includes dynamic markings *f* (forte) and *sf* (sforzando). The bass staff includes a *ff* (fortissimo) marking.

Fourth system of musical notation. The treble staff includes dynamic markings *sf* and *ff*. The bass staff includes a *f* (forte) marking. A section labeled *(a)* is indicated in the treble staff.

Fifth system of musical notation. The treble staff includes dynamic markings *f* and *mf* (mezzo-forte). The bass staff includes a *ff* marking. Fingerings are indicated by numbers 1 through 5.

Sixth system of musical notation. The treble staff includes dynamic markings *f*, *mf*, and *ff*. The bass staff includes a *ff* marking. Fingerings are indicated by numbers 1 through 5.

a) Play the Coda, beginning here, in quickened tempo and with increased power.
Novellette in F. 5

EXPECTATION.

Expressive and well shaded.

Andantino cantabile ♩ = 104

J. CONCONE, Op. 44, No. 12

dolce *dolce espressivo (a)*

sf ritard *p a tempo* *p tranquillamente*

dolce *p*

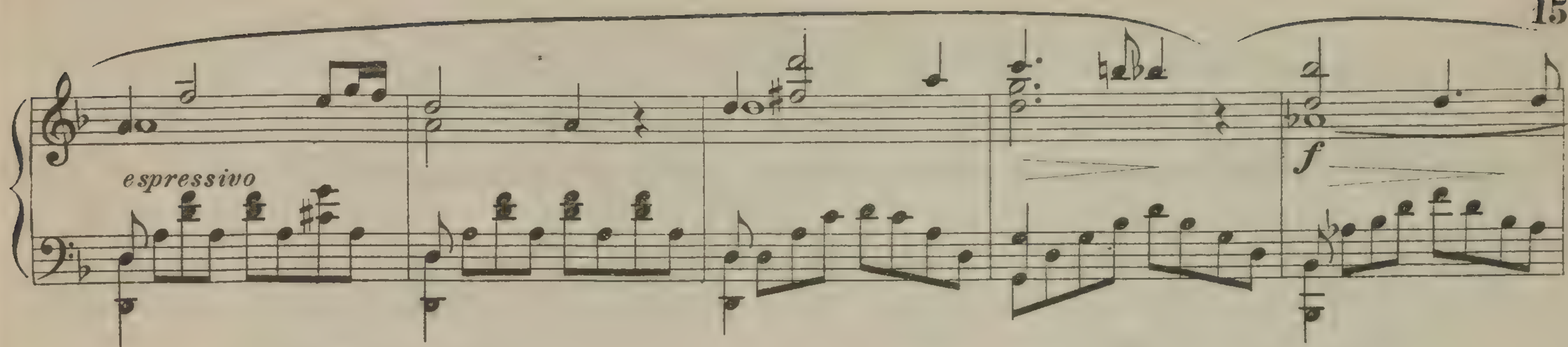
poco rallent. *a tempo* *cresc. ed*

animando molto *riten.*

a) *Espressivo* is a very indefinite word; it means only what any one conceives regarding the character of a melody. This

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is a pure Italian Opera Aria, with a word occasionally thrown in by the tenor (m. 14). Listen to some Italian Singer.



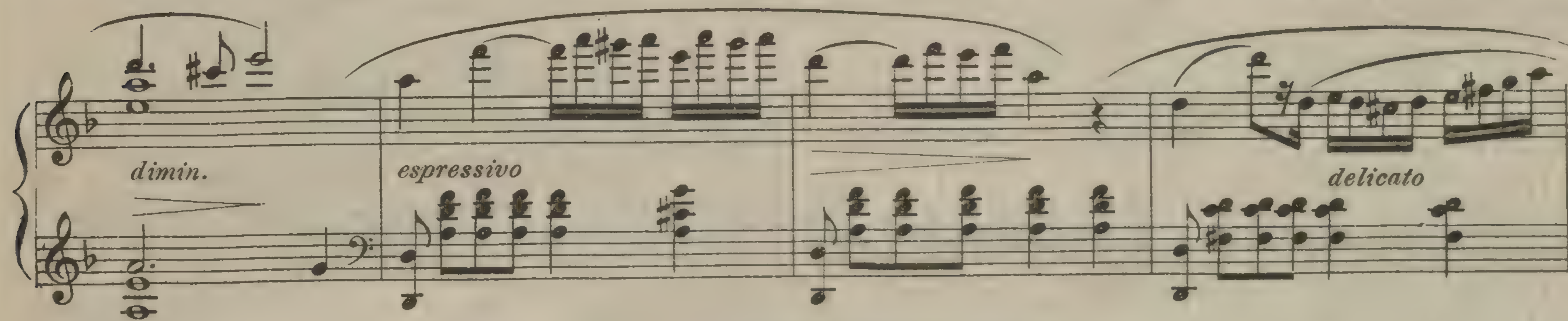
First system of musical notation. The right hand (treble clef) features a melodic line with a slur and a fermata. The left hand (bass clef) plays a rhythmic accompaniment. The tempo/mood marking *espressivo* is present. A dynamic marking *f* (forte) appears at the end of the system.



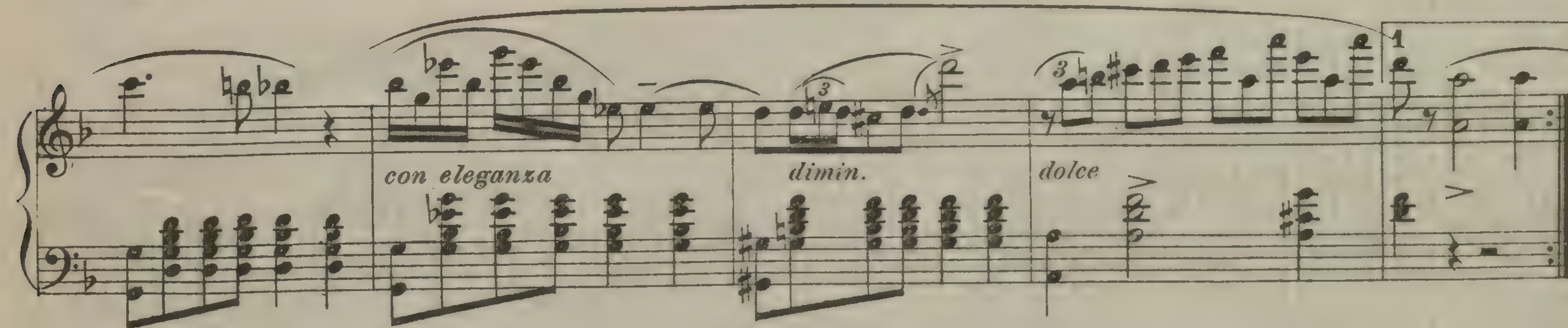
Second system of musical notation. The right hand continues the melodic line. The left hand has a more active accompaniment. A dynamic marking *f* (forte) is present.



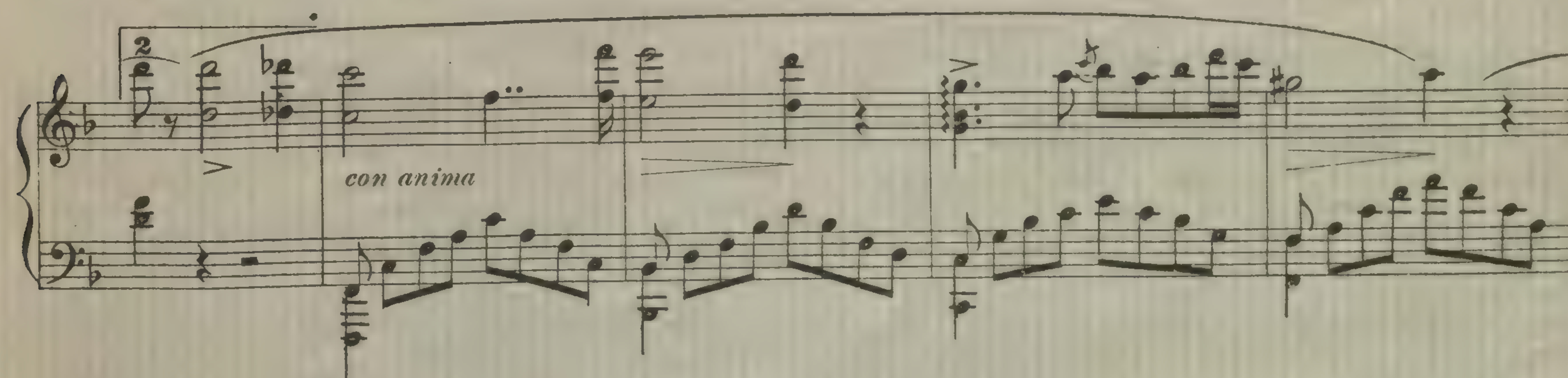
Third system of musical notation. The right hand has a more complex, arpeggiated texture. The left hand continues with a rhythmic accompaniment. The tempo/mood marking *cres. ed animato* (crescendo and animated) is present. A dynamic marking *f* (forte) is also present.



Fourth system of musical notation. The right hand features a melodic line with a slur. The left hand has a rhythmic accompaniment. The tempo/mood marking *espressivo* is present. Dynamic markings *dimin.* (diminuendo) and *delicato* (delicate) are present.



Fifth system of musical notation. The right hand features a melodic line with a slur. The left hand has a rhythmic accompaniment. The tempo/mood marking *con eleganza* (with elegance) is present. Dynamic markings *dimin.* (diminuendo) and *dolce* (sweet) are present.



Sixth system of musical notation. The right hand features a melodic line with a slur. The left hand has a rhythmic accompaniment. The tempo/mood marking *con anima* (with spirit) is present.

poco rall. *a tempo*

pp *f* (a)

pp *espress.* *poco rallent.*

a tempo *cresc. ed animando*

con ansietà *riten.* *dol. espress.* *dolce*

tranquillo *p* *dolce*

a) *3*

HOW MUCH SHALL I CHARGE FOR A MUSIC LESSON?

BY J. S. VAN CLEVE.

No commodity in the market varies so widely in its monetary gauge as does music teaching. The size of the city in which it is carried on may be taken as a tolerably accurate criterion, for we find in New York and Boston the standard, with teachers of the first rank, to be three or four dollars for half hour, and from five to six dollars for hour lessons; in Chicago and Cincinnati the rate is about half the Eastern price, and as we reach cities of twenty thousand, seventy-five cents and one dollar an hour are the highest rates obtainable. Dr. Hans von Bülow once said to us, in the course of a charming and never-to-be-forgotten chat, ranging through many subjects, both ideal and practical, "No, don't go to Europe to do your foundation work; you can be fully as well taught here; go abroad only to ripen your mind by hearing and comparing. Then when you teach, come home; for musical tuition is better paid in America than with us in Europe."

Phenomenal virtuosi demand and obtain fabulous prices, chiefly because they do not care to teach at all. There is a brilliant solo-pianist in New York who is said to receive ten dollars an hour for teaching, and a fashionable voice teacher who has eight dollars for half hour lessons. Thalberg, it is said, charged and received three guineas an hour. The depth of cheapness, however, reached by many an honest teacher, appals one, as he gazes down from those dizzy heights of virtuosity. Many an earnest and patient pedagogue persistently pegs the painful notes into the soft rubber heads of reluctant juveniles for fifty cents an hour! Others descend to forty cents and "*horeresco referens*;" competition drives some plodders down to twenty-five cents an hour. Signor Tomasi, the well-known and amiable conductor of the Abbott Opera Company, told us that, in Italy, musicians are such a drug in the market, that many a good theorist teaches for a franc an hour, less than nineteen cents.

Wide and absurd as are these differences, we need not seek far to find their cause; it lies in three things: first, the state of public taste and valuation for the whole art of music; second, that curious conglomerate of many things, spurious and genuine, personal and intellectual, the teacher's reputation; and third,—alas, too often,—the financial strength or willingness of the pupil. Bearing upon this last point, there is a widespread undertow of feeling in the public mind which classes musicians as to their mercantile standing with those dealers in ready-made garments, whose prices, elastic and compressible as the air, have become an amusing proverb, or at best, with the dealers in musical instruments, who are well known to have a long Jacob's-ladder of prices, all the way from the "listed" twelve hundred dollars, down through the "selling price," the "professional price," the "cash down" price, to the granite bed of "wholesale" price. So with many an honest citizen (or "citizeness") there is an omnipresent disposition to haggle with the professional musician and depress his charges to the utmost.

Indeed, not infrequently do you hear the stricken father, who has perhaps paid out a hundred dollars or more for his daughter's musical tuition, complaining bitterly, as if he had been defrauded, because, forsooth, the smiling musician has not said, with cringing eagerness: "Be so good sir, as to permit me to teach your talented daughter for half-price." This condition of public feeling, combined with the fierce competition in the large cities, where every year increases the number of really competent musicians, has given rise to a somewhat hollow state of things, and too many lack the nerve to stand out and demand the just market value of their services. A good friend of ours, a worthy member of the middle rank in the pianoforte profession, once wittily said to us, when we asked him what he charged for piano lessons: "Oh, I charge five dollars, but I take fifty cents when I am lucky enough to get it." One of the severest strains put upon the moral and artistic rectitude of a

musician, especially at the beginning of his career, is the temptation to teach pupils of unusual ability free of charge.

Probably few, if any, of our best musicians, have escaped falling into this snare,—for snare it is,—set by the wily, wicked one, whose name among men is Mammon, and who dwells in the dark and cold "Cimmerian desert" of impecuniosity. Forth he rushes, attended by his henchman, Famine, and screams to the young musician, as he stands and waits, in a rising tide of anxiety, for pupils who may lift him on their shoulders above starvation: "Teach this poor but gifted person, freely, without hope of lucre." While these words are uttered, he brandishes over the musician's head a mace on which glares, in fiery letters the name of some rival teacher. The result of such expensive advertising is usually ingratitude with the pupil and heart-burning with the teacher.

In conclusion, we will give but one piece of advice to the talented but poor aspirant; get money in some honest way and honestly pay some conscientious teacher for your instruction. Get your money as an advanced loan from some wealthy friend, or lacking such, get into some employment which will leave you a surplus either of money, time, or both; or lastly, if your talent is very conspicuous, go to some wealthy and endowed school which has established free scholarships. To the teacher we say: Charge all your abilities are worth, according to the market standards of your city; make slight reductions for long continuances, or other valid reasons of advantage to yourself; study concise, clear expression; teach the pupil as much as possible the underlying rule, and do not lift him over the special difficulty. Consume as little time as possible in the mere reading of the notes, which is only the preamble to real teaching, and lastly, make the pupil feel that every minute spent with you is precious, and that his mind must be alert and intense; for in conquering obstacles a galvanic current is not so effectual as a flash of lightning.

WILLIAM MASON ON PIANO TOUCH.

This subject is of transcendent importance to piano students, who, as a rule, give it but little practical attention, and turn all their efforts in the direction of getting a mechanical technic, neglecting or postponing the cultivation of a habit of musical and emotional touch.

It is never too early to begin to cultivate and persist in the practice of that peculiar manner of touch which leads to the development of beauty, color, and singing quality of tone, as this is far more to be desired than mere mechanical technic and finger skill, and really, if it is only properly cultivated and persistently followed up, it brings with it and leads constantly to the acquirement of a technic which at the same time is musical and poetical, thus far above and beyond mere machine effects.

The mechanical pianos, which have recently been brought to such a degree of perfection, are really in their way quite astonishing, and they excite very pleasurable sensations on the part of those who are somewhat superficial in their musical perceptions. They present, too, in perfection—so far as relates to mechanism—certain features which are universally acknowledged by piano players to be of the highest importance. By illustration in one way only a perfect mechanical legato is attained on these instruments. The adjustment and action of the machinery is so exact and perfect that there can be no other result. It is simply a mathematical problem, so easy of demonstration that there can be no dispute about it. It is as perfect as is humanly possible. But this result, although perfectly attained in the machine, is not what the musician longs for. The mechanical legato, being simply and naturally the product of a machine, is entirely devoid of heart qualities and lacks sympathetic and musical tenderness. The musical and emotional legato and tone beauty resulting from the genuine musical temperament is the real thing, the rare thing, the thing beyond all others to be desired, and the serious question is, how is this to be attained?

It is, however, possible of attainment in degree, provided students will give it a really earnest, diligent, and persevering attention, such as implied by these words of Rubinstein, viz.: "Strength and lightness—that is one secret of my touch—the other—assiduous study in my early manhood. I have sat hours trying to imitate the timbre of Rubini's voice in my playing, and it is only with labor and tears bitter as death that the artist arrives at perfection. Few understand this, consequently there are few artists." This language seems extravagant, but it is true, and right here is the secret of the thing. Intensity, determination, assiduity, and unceasing perseverance in the direction of the desired end—not in some other direction—and this too, must not be delayed until after a merely dry, mechanical technic has become so deeply rooted and ingrained as to have formed a stubborn habit of absolute musical negation on the part of the player and driven all of the poetry out of him. But it must be from the very beginning onward, or as Rubinstein puts it—"in my early manhood." It was my privilege to make the acquaintance of Rubinstein at this period of his life, during the early part of the year 1854, when he was but twenty-four years old, and this happened in a peculiarly pleasant way. He came to Weimar by special invitation to visit Liszt, but at the time of his arrival Liszt, with most of his pupils, who numbered not more than five all told in those days, happened to be absent from home for a few days in attendance on some musical festival, of which he had the charge. For some reason I alone had stayed at home, and under these circumstances it devolved upon me to do the honors, thus affording a most favorable opportunity of forming a very desirable acquaintance-ship.

Rubinstein spent several months with Liszt in the latter's home, and during this period there were many opportunities of becoming thoroughly familiar with his playing under all moods and circumstances. We were constantly delighted with the beauty, power, nobility, ardor, and intensity of his touch. His playing was inspired, and thus entirely free from stiffness and conventionality, and it was colored with a peculiar warmth and geniality of tone, so to speak, which was characteristic of him. He showed me many curious and original things which he did in order to cultivate his technic, such as, for instance, playing the right-hand part of many of Chopin's etudes with the left hand alone, or with both hands in unison, or vice versa, playing the left-hand part with the right hand alone. Of course this manner of playing needed some readjustment or slight change in some of the passages. But throughout all of this practice, be it noted, the poetical part—the musical phrasing, the nuances, the expression and beauty of tone—was ever and always present, and no amount of technic or mechanical effort ever drove this out of his head for a moment. Whatever his special motive or object in practice for the time being, his playing, even in mere exercises for technic, was invariably and always poetic, sympathetic, emotional, and full of temperament.—*Musical Courier*.

A FAULT IN PIANO PLAYING.

A WELL-KNOWN piano teacher says that one of the most common faults in piano playing is the practice of playing the two hands out of time with each other. Nine players out of ten permit the left hand to lead the right, when the two should strike the keys simultaneously. It is a sort of swagger that produces a very inartistic effect. Of course, there are rare cases where this dilatoriness of the right hand may be legitimate, but it should be remembered that in general it is reprehensible and should be carefully avoided. If the composer indicates the simultaneous performance of the notes belonging to the two hands, let not the slightest discrepancy be manifest. To play the two hands out of time with each other is to be not only inaccurate, but to appear affected. Shallow players resort to such devices to cover up the lack of ability to play with expression. It takes the place of shading and phrasing with the superficial.

THE MUSICAL EAR.

THOSE WHO POSSESS IT AND THOSE WHO DON'T.

To what must we attribute the absence of the ear for music in certain people? Does this gap belong to an intellectual order or to a purely physical order? And is there any way to make people who have not the natural instinct appreciate music?

It will be interesting for our readers to have the opinions of able musicians and medical men, and here are some of them:—

"I am convinced that by means of rational education, assiduous and especially precocious, the imperfections of the ear can be cured and the musical sentiment developed, at least in a certain measure."

"BOURGAULT-DUCOUDRAY."

"The absence of the musical sense is more common than is generally believed or admitted by those who suffer from it. I believe that it is incurable, because the sensations of art are given to us more by the brain and the heart than by the eyes or the ears."

"ALFRED BRUNEAU."

"The auditive faculty does not exist in the same degree in all individuals, and it is not rarely that one meets with men of superior intelligence who have absolutely no musical sense whatever; and, on the other hand, many very commonplace minds are marvelously gifted in this manner."

"Among the numerous pupils confided to my care I met with very few indeed who displayed a marked disposition for this art. In the number there were some who were not totally void of the musical instinct, but each one of them appreciated the thing in his own way and grasped only one side of it. For some all music was contained in melody; others liked its rhythm; but the fewest of all took pleasure in the simultaneity of the sounds, the harmony, and the orchestral combinations. But as a rule the ensemble of the art escaped them."

"Therefore I came to the conclusion that few people possess the necessary aptitudes to find in music a truly artistic enjoyment."

"One might form the category of the individuals upon whom music has more or less influence. In the first place there are those who like every kind of music. After them come those who pretend to like it, those who think they like it, those who wouldn't ask anything better than to like it, those who are indifferent to it, those who dislike it, and, finally, those who decry it. There are also people, and they are more numerous than one might imagine, who catch in music only the words that are sung. Here upon this point is the testimony of one of my brilliant pupils. I quote him literally: 'The opera that I like best is "Faust," because I understand its music. For instance, I remember perfectly this air [and he sang]:

"Je voudrais bien savoir quel était ce jeune homme
Sic'est un grand seigneur et comment il se nomme."

"But," said I, "that's not an air; it's all one note."

"That's quite possible," said he, "but what a charm-note it is! Nobody but Gounod could discover such a note as that."

"It is the innumerable divergencies in the manner of appreciating music that give rise in regard to musical works to those extraordinary and ridiculous opinions of which we find sometimes curious examples, even among the professional critics, some of whom, with great respect, would be very much embarrassed if they were asked to hum the air, 'Ah! vous dirai je maman?'"

"But, you will ask me: Who are the happy privileged ones to whom music reveals itself in its entirety, and to whom it gives complete pleasure? To this question my answer without hesitation, is that they are the composers; and I will add also that for the most part the music they love best is their own."

"CH. LECOCQ."

"One may dislike music for two reasons. First comes the physical reason. Everybody knows the story of the doctor who could not bear music. One day he took it into his head to fill one ear with wax, and then music to him was quite a revelation. The proof became clear that the two ears of the unfortunate man were not constructed in the same manner. I believe the case is very rare."

"But the other and the more frequent cause is of a purely intellectual order. And here the answer may be condensed in this formula, which seems to include them all: There is no disputing tastes or colors. There are many highly intelligent minds that are unable to understand anything of the most luminous pages of the masters; and there are others who, on the contrary, discover in the most obscure marvels which nobody, and especially the author, ever dreamed of. Among the same people we find some who can't endure the reading of a page of poetry. There are others, too, who in a picture seek above all things the subject, etc. In the effort to reclaim those who by instinct dislike music, all that can be accomplished is to make them endure it, and that can't pass for a genuine result."

"By way of conclusion I will add that within ourselves, all of us, there sleeps a chord which is awakened only under certain influences of music, poetry, and art."

And, just as no two faces are identically alike in individuals, the sensibility of that chord is infinitely variable. The important thing is to listen to the note when it is sounded.

"MARECHAL."

"There are some people who catch sounds precisely but render them falsely. The reason for this is that their voice responds poorly to their will. In such cases there is patient work to be done both by the professor and the pupil. The latter must study with persistence the intervals and distances, and gradually bring the rebellious vocal organ to flexibility. To sing in tune it is necessary that there should be a perpetual correlation between the two organs, the ear and the vocal chords."

"But if the auditive sense is defective, it is very difficult, if not impossible, to cure it. It is a defect in perception, just as in the case of vision."

"MARMONTEL."

"The number of people for whom music is merely noise is far more considerable than is supposed, and those who are afflicted with this 'non-instinct' do not always admit it."

"In the case of children careful training might enable them to enjoy certain musical sensations, but with adults the thing seems almost impossible."

"PALADILHE."

"I believe that the absence of the musical ear is of a cerebral and not an intellectual order. Intelligence is the resultant of the ensemble of our cerebral faculties, and it may be of a high order, although the regions or cells which preside over the movements of the musical sense may be insufficiently developed. We find in the case of certain individuals, who appear exceptional, what we term dominants; for instance, a musical impression intense in the case of a musician, and a visual impression, exceptional with the painter, and nevertheless their intelligence does not extend beyond the average. On the other hand, among persons gifted with remarkable intelligence we notice an absence of those special faculties which are dominant in certain subjects. It seems that there is a vacuum in these organisms; but, if we are unable to determine exactly the region where that vacuum exists, we ought, for that precise reason, to give up all claim to be able to supply the want."

"LODREIT DE LA CHARRIERE,"

"Surgeon-in-Chief of the Deaf and Dumb Institution."

ONE WAY TO INTEREST.

BY H. H. JOHNSON.

Dear Etude:—If you think the following light quality of goods worthy of a place in your store-room—containing so many valuable articles of musical gems—you are welcome to store it in some modest corner.

Of the several subjects you mentioned as desirable topics, I have selected this as being, in my opinion, most important, yet not, perhaps, closely along lines of work pursued by most of your readers.

After over twenty-seven years' experience as teacher in some of the various branches of the musical field the writer is beginning to think he is beginning to learn something of the good old adage, "To successfully instruct we must first interest."

The following incident rather completely explains my text. The novel method used by this teacher may apply elsewhere. * * * A few years ago I was visiting a school in the town of—. Just before entering a certain room the specialist whispered to me, "The children in this room are getting a little tired of the scales—I am going to try one of my novel schemes to interest them." And as to noisy, exciting interest, the scheme proved rather beyond expectations, even to said specialist.

Teacher—Listen, children! I have a new play for you to-day. Now let us show our visitor here how well we can play it. Let us play we are out making short calls. We will start from Mr. Doh's house and call on all of his neighbors (that we know of) who live above him along the hillside. We will call Doh's place our home. Now all sing the praises of Doh. [Class sing about pitch middle C.]

Teacher—Very well! but some few of us seemed to forget just where the middle front door is—never mind now, we'll stop here many times to rest and get better acquainted after a while. Now let us step over to neighbor 'Ray's.' He is a "rousing" wide-awake fellow—ah! some went past to Miss "Mee's"—let's go back home and try it again—better. Now we will go back home, and altogether call on Miss Mee—not stop at Mr. Ray's. That's good, all seem to know Miss Mee pretty well. She is a "mild," pleasant little lady, for

a fact. [It will be noticed that this teacher knew something of the "Tonic sol-fa" mental effect of scale tones.] But we must go back home and fix up a little before calling upon Mr. ——. Who lives next above Miss Mee's? Class. Mr. (some said Miss) Fah.

[The children had sung the scale many times before, and, of course, knew the names of the eight tones.]

Teacher—Yes, Mr. Fah, and some say, when children don't look neat and behave badly around his home, he gets "awful" cross. [Class sing.]

Teacher—That was quite well done; but some seemed to want to stop at Miss Mee's again. You rather like her, don't you? Two or three almost went on to Mr. Sol's. Don't be afraid of Fah, I have known him for years and I really like him. But we must now skip back home. You see, children, our little game this time is to start from Doh's home each time and see if we can find a short cut to each of his neighbors. Now, here we go! Jump from Doh to Soh—*excellent!*

Nearly every one found the centre front door easily the first time. I don't wonder at it, for Soh's place stands out in plain sight. He is very "strong" and sometimes rules the whole village.

[Here the little folks began to "catch on to the game," and enter into the fun so heartily, they got too noisy; the teacher "called a halt," and had them sing a rôle song, and go through a few calisthenic exercises which had the desired effect of quieting them.]

Teacher—You see, children, we must sober down before calling upon Mrs. Lah. She is a widow, and feels quite "sad" at times. We will be quiet while in her home. Now we will go home, take off our mourning, and try and find that sharp, "restless" fellow, Mr. See. Somehow we never feel at home at his house, do we? Now watch out or you'll miss his place sure—there, you have; you want me to help, do you? Oh! never mind me, I'll keep in sight. If you can find him—this way, without my help—you'll remember his place better next time. [A sharp little fellow says "guess he ain't at home."] Teacher—Yes he is, but he is full of tricks, perhaps he was hiding around the corner. Try again—only two found him—I guess we will have to creep upon him. [The class sang the tones of the scale in successive order.] Teacher—There! but why did so many of you go on to his next neighbor above (another Mr. Doh, a twin brother of our "Old Doh"). Never mind, now, let us take a final skip from low Doh to high Doh. Good, we made that trip quite easy.

Sharp pupil—"Teacher, why did we make that big jump easier than the short, little jumps?"

Teacher—Never mind, now, it's too long a story, and see the clock, the lesson time is almost up.

[Reader—profound or otherwise—can you answer that child's questions, so that a child's mind can comprehend them? and yet there are those well up the "musical heights" that assume, "I am above teaching children."]

Teacher—Now one more leap from low Doh to high Doh. Stay with high Doh a little while, take a look over the beautiful valley, then coast down the hill home, giving just a gentle knock at the centre door of each of the neighbors as we pass. Another sharp pupil—"But won't they get tired of us calling so often?"

Teacher—Oh no! they are all the best-natured people in the world when we show them proper respect, and not sneak around, but *always* go to the middle front door like honest people. They complain if we don't call often.

To the writer this lesson has furnished thoughtful material for many terms of lessons—The most profitable lesson ever received. A close study of it and a few applications of the deeper ideas (for there are deep ideas and points not seen by the casual or careless investigation) cannot fail to enhance interest, although it takes no little tact. Every teacher cannot get down (or perhaps up) to the level of his pupils. How to interest without this leveling of all musical structures, too many try, only to some day lament the consequences. I write from experience. Be not afraid to resort to simple, even playful devices to properly cultivate the imagination. Notice the work those children did through a playful game—all the skips in the diatonic scale; a most splendid exercise in practical voice culture, used by the best teachers, and with advanced pupils. If we teachers knew how to properly interest our pupils—*young and old*—grand results might properly be emblazoned on our banners.

METHOD OF PRACTICING EXERCISES AND OTHER LARGER WORKS.

BY KARL KLAUSER.

Two faults are very often committed in practicing a piece, against which one cannot be sufficiently warned. One is, practicing a rapid movement in too quick a tempo; the other, playing the easy passages in a work as often as the difficult ones. This is not only a waste of time, but prejudicial to precision. And yet it is true with many players, that they have the utmost difficulty in getting rid of these bad habits.

Hence, it is absolutely necessary in practicing to proceed as follows:—

1. Play the piece through several times *slowly*, and as well as possible, both in order to acquire a general idea of its contents, and to find out the difficult passages.

2. Attack these latter at once; seek for the most practicable fingering, and practice them *slowly* with *precision*, and *with a firm touch*, even though it may cost some difficulty, as will be the case when one has accustomed himself to a hasty and superficial mode of study.

It is only by practicing very slowly that one can attain to an even and flowing style of playing.

3. When a passage offers peculiar difficulties, count the time aloud while practicing it, with a sharp accent both in counting and playing. In this way one learns to *feel* the rhythm more surely, and at the same time this counting aloud has an extraordinary, but undeniable, influence upon the even development of the fingers.

If, however, the habit of counting aloud be carried too far, it will most likely cause the study of pianoforte-playing to degenerate into mere mechanical drill. It should not, therefore, be employed invariably.

4. The difficult passages must be played through, in the manner above described, until the player has conquered them. This may sometimes happen after playing them over attentively two or three times, though more frequent repetition is often requisite. But let him by no means imagine that he must play such passages fifty or a hundred times without intermission. This would result only in weakening the fingers as we have already remarked upon the study of finger exercise. Let him not go beyond a certain limit, which he must fix by his own judgment, and then discontinue the practice of these passages till the following day.

5. Rather than long practice of one passage with the same hand, let him take up one of an entirely different character, where the fingers are employed differently, and in which the *other* hand is exercised.

6. It is sometimes necessary to allow a short interval to elapse, and then take up the passage anew before one succeeds in executing it with certainty; the player, therefore, must not despair if he has to undergo the bitter experience of not being able to conquer the difficulty before him with his present powers, and is obliged to wait patiently till his *general* progress will fit him for it. On the other hand, he should reflect that one thing is learned by the aid of another, and that the practice of one passage, or of one work, has a more or less immediate influence upon the success of a different passage in a different work. The method, therefore, which we have here recommended for the practice of a difficult passage, will render that of others, that are less difficult, more easy, and even superfluous. As the touch becomes hard and stiff by *too* frequent repetition, at one time, of one and the same passage, so, on the other hand, the fingers will grow firm and flexible, if the difficulty be attacked at *different* intervals, regularly, and with renewed energies.

7. When the player thinks he has practiced a passage sufficiently, let him try to play it in connection with the preceding and following measures; for a new difficulty is apt to arise when the passage is joined to the other portions of the piece.

8. When all the prominent difficulties of one section of the piece are so far overcome that the player can execute them *distinctly*, *in strict time*, and *without hesitation*, then let him try other portions of it in the same way, and he may find many other passages which must be practiced in like manner.

If he succeeds in playing the piece through, from beginning to end, slowly and without the slightest waver

ing in the time, he may then be sure that he has conquered (in a great measure) all the mechanical difficulties.

9. He will then be able to play the composition as rapidly as the present flexibility of his fingers will allow.

10. In practicing a piece the player should carefully guard against the evil habit of *hurrying*, a fault into which one easily falls, and which is much more apt to occur than the equally bad habit of *dragging*.

11. Such works as present the same difficulty from beginning to end—for example, exercises in which the composer has treated a difficult figure through the whole piece—the player must divide into smaller sections, and study them in the manner above described.

12. A player who possesses true musical feeling will, in studying these single passages, give more or less attention to rendering them with taste, and with a proper observance of the marks of expression, unless reasons having reference merely to technic compel him to act otherwise.

It is often indispensably necessary to practice certain passages with a very strong touch, before one can render them distinctly and evenly in the *piano* or *pianissimo* that may be marked over them.

Other passages, particularly *staccato* double-notes, must likewise be practiced *piano* in order to attain that lightness which is requisite even in *fortissimo*.

If, however, the player be too much occupied with overcoming mechanical difficulties to be able to pay any regard to expression, it will become necessary for him to play the piece a few times through with special observance of all the signs which refer to the expression, feeling, and character of the piece. The study of the proper use of the pedal claims special consideration at this point.

13. A player not yet accustomed to appear in public must practice the composition which he intends for public performance, both technically and with regard to expression, with such accuracy that the fingers may find their own way, as it were, and the proper expression, in case he should be embarrassed, as is often the case, especially at the commencement of the performance.

In such a case, an artistic rendering of the piece would, undoubtedly, be impossible; yet he may at least guard against the misfortune of having to stop, while by degrees he collects sufficient presence of mind to be able to develop his powers as he advances farther in the piece.

14. By way of a general view of what has been said on this subject, we recapitulate, that the study of a work may be divided into five sections: 1. *A mere playing through of the composition*, in order to get an idea of its meaning and difficulties. 2. *Slow and thorough practice of the difficult passages*. 3. *Playing through the whole slowly, steadily, and in strict time*. 4. *Playing it several times with reference to expression*. 5. *Performance of the piece in the indicated tempo, and observing all the signs*.

REVIEWING.

TEACHERS are only too apt to hurry onward and onward with their pupils, forgetting that progress does not always follow the lines of inclined planes, but very often those of terraces. There are times when a pupil does not seem to make any perceptible progress, and yet he may be in the very important stage of settling what he has learned and preparing to make a leap upward. Therefore it is advisable to occasionally follow nature's course and stop every now and then in order to spend the time in carefully reviewing what the pupil has learned in the grade he is in before going to the next. Make it a point that he knows a number of pieces better now than he did when he first learned them, before you go on. Such a reviewing of studies and pieces is of inestimable value. Pupils are only too apt to study merely what they have for their lesson, and pay no attention to daily reviewing, although you may continually remind them of this duty. To test the performance of this duty, a teacher must occasionally stop giving something new for a lesson or two, and demand the accurate playing of a repertoire of pieces. Besides, it is the only way the teacher can assure himself that the pupil is keeping up a repertoire of pieces.

RANDOM SHOTS.

THE great desire among musical students of to-day is to obtain certificates, diplomas, and degrees. In so far as these honors imply courses of study and thorough examinations they may be excellent, when issued from schools of music of high repute. But as indicating a capacity to teach—that is entirely another matter. To succeed as a teacher requires a natural aptitude for imparting knowledge, as well as an education. But a means adopted in some European schools of music—the Stuttgart Conservatoire, for instance—which might with advantage be generally employed in this country, is that every artist-pupil who has been a year in the institution must teach under the supervising of a master. The pupils given are children, beginners. Usually four of these are together, and the lesson lasts two hours, the supervision master coming in frequently to see that all is going well.

By this plan a graduate, when he hangs out his shingle, has a real basis of practical experience as a teacher and can with truth announce the fact,—a very material advantage over those who have been merely students.

THE great admiration which teachers generally cherish for the works of Beethoven, Chopin, Schumann, and others, causes them frequently to overlook the piano works by Schubert. The composer has provided a perfect storehouse of suitable pieces for teachers' use; and, as far as their artistic value is concerned, they are a mine of gold. It is not wise to confine a pupil to one master, or even to two, as some do; to the contrary, let the pupil's powers be developed in every possible direction; let him study the works of all the masters, if possible.

Who shall judge what may come from the study of any individual pupil? The question is asked often whether a teacher is honest or not when he fears a pupil cannot rise above mediocrity, if he continues to give him lessons. Can any one tell what the teaching may produce? Every teacher has been surprised by some pupil and disappointed by others, until he distrusts his own judgment. No one can tell what any pupil may become. If a teacher does his duty in teaching and is honest with himself he need not dismiss any pupil because of the possibility that the pupil will not become great. Every teacher feels himself called to a great work. If he is, the pupils are called to become his pupils. It is his duty to consider himself but an instrument to carry out a given purpose, and he should be faithful in that work. While we are free agents we are not to be wiser than the power which calls us. If one does not feel sure of his calling, the question of the retention of a pupil is to him a matter of judgment. He may keep the brilliant ones and dismiss the others. With this class of teachers we have no fellowship and plan no rules for them. A teacher whose every day is directed for him, who feels that he has a work to do which no other man can do, may drop the question from mind.—*Vocalist*.

HARMONY EXAMINATIONS.

1. What is a major diatonic scale?
2. What is a tetrachord?
3. Upon what do the names of all intervals depend?
4. Write examples of major and minor thirds and of perfect and diminished fifths.
5. What is an inversion, and write an example of it?
6. What is a common chord, and write one in six ways?
7. Name the intervals of the scales.
8. State which interval of the scale we cannot build a common chord upon, and tell why we cannot.
9. Give the rules for the first and second inversions?
10. What makes a perfect cadence, and write one?
11. Write a scale in D^b major with signature, and finger it correctly.

HOW TO BECOME AN ARTIST.

To profitably employ his time, so as to make the best of it, to get the very best results, should be the aim of every music student, no matter what particular branch of music study he may be pursuing. The best of the mind and strength must be given to study; patience and perseverance must be cultivated. There is no particularly short cut in art; it is a very long, but interesting, road to travel before that acme of finished excellence is reached which enables one to be designated by the often misapplied epithet, artist.

Another thing: one to be really successful must love, absolutely love, his work and the beautiful in art. Wherever art has flourished best the people have become known for their appreciation, and for the production of works—perhaps we should call them thought-works—because they have recognized art as worthy of the attention and study, not only of themselves as individuals, but as a whole nation. We then as individuals, whether students or masters (we should, however, always be the closest of students, no matter what knowledge we may possess), must give our labor the most devoted care, that nothing is so hurried as to be slipshod or uncertain, for art is comparatively of slow growth, and one thing must be thoroughly well done and properly assimilated before entering upon the next.

People have said to us, "Oh! I would give anything to play like that," or like so and so, when they won't even give three or four hours a day to conscientious study on recognized artistic principles, whereby to attain to such proficiency, even when, as in many cases, they may have an abundance of time to devote to such an object. Work is the needful thing, plenty of careful, conscientious work, and if this is patiently adhered to artistic results must inevitably follow, or the work has been misapplied, or talent is wholly wanting. The best teaching cannot make a brilliant musical performer without the earnest coöperation of the pupil. As some one has said, the teacher shows pupils what to do, but the doing depends entirely upon themselves. If the teacher has directed correctly, we may naturally expect steady improvement until maturity is reached. Otherwise not.

There are certain fundamental, natural rules which govern the technic of all arts as well as musical art. Unless these natural laws are understood and logically worked out until all effort for effect is unconscious natural effort, the highest, most beautiful, and finished performance is utterly and positively impossible. Music is an elevating, noble study, but unhappily many talents are ruined because their work is so often misdirected and conducted on wrong principles of study, and those who only reach mediocrity might, under other and different methods—which have been proven over and over again by great virtuosi—have developed into performers of sterling and artistic merit. Much depends on the master. He must have special natural talent for teaching—in fact, it must almost be with him a passion. He must love his work, must have patience and great knowledge of his subject, and on other subjects bearing directly or indirectly upon it, have the power to stimulate his pupil to do his utmost, that nothing short of perfection must be aimed at. He should make his pupil feel at ease when in his presence, and that he is friend as well as master. Sympathy must exist between them, the pupil must have perfect confidence in his master, or else that master is not suited to him. The pupil must also feel and know that his teacher has a personal interest in him, interest in his artistic success and in his musical life, and then a great teacher will get great and painstaking work from his pupil, and thus lead him forward and onward to that goal which must be reached before he can be called rightly an artist, and a cultivated musician.

Ye students who intend making music your life work, ponder over these things and give the best of your strength and intellect to your study, which requires to be systematic and regular, and then, only then—all things being equal—will you achieve that degree of artistic excellence which is possible, and which may be yours.—W. O. FORSYTH, in *The Week*.

THE MENTAL PROCESS.

BY WM. OTIS BREWSTER.

How few students of the piano realize that all marked success must come through the voice of theory or abstract law as marked out by the pioneers of art!

It is but natural for most persons to rely on the clumsy old maxim, "practice makes perfect," and trust to direct labor for success. Thus many young students labor on day after day and month after month only to wake up to the disappointment which must come.

The disappointment that follows gives rise to one of two conclusions: that they are constitutionally unfit for the work or else that there is want of method. Probably not one in twenty but are inclined to the former conclusion.

Supposing the student has a fair technical knowledge, let us view the subject from its analytical aspect. All execution must come through the *mental process* and the *mechanical*. Success must depend on a proper relation of the two.

It has been found that under the old method, or, I might say, in the absence of method, the student gains velocity in performance only to find it in an unwieldy quantity giving rise to nervous and unsteady habits. A piece is practiced to a required tempo, then memorized, and for a time promises well, but alas! it becomes unmanageable and is finally abandoned as a hopeless task. The first practice was largely by the mental process, but soon the fluency of the mechanical took the mastery from the former and mind is turned out of the house; the fingers run riot, trusting to the ear, that organ of delicacy, to assume control for which it is entirely unfit.

Let us view the subject from another aspect. We are endowed with two forces of action—namely, the muscular and the nervous; the former quiet and firm, the latter impulsive and unsteady. Let the player decide which of these shall be employed for that perfect execution so much desired. If the former, then the mind must assume and remain in complete control at all times and stages of execution. This can be done by avoiding speed in practice, watching the condition of the mental process, and keeping within the bounds of perfect composure. This done and the difficulty of perfect practice is accomplished. Too much stress cannot be laid on the perfection of practice, for, whatever enters through the door of practice, is reflected through all after-playing—all the good and all the bad. If a feeling of haste is indulged, then that feeling becomes a part of the piece and will remain so.

We are to pursue this quiet intellectual habit knowing that all results come to us unsought. Force cannot be employed in practice without letting in the demon of unrest.

To the discouraged student let me say that nervousness and doubt in playing are not signs of constitutional defects, but merely lack of mental process, and that in turn is due to lack of quiet practice. The mind will do its work if given time, and, like the mechanical process, gain fluency in the same manner. For example, let the student become familiar with a composition in the above manner, first with music, then by memory. From this point let the music be resumed and practiced with the eye upon the notes until the metronome at any speed under the required tempo has no disturbing effect, and the truth of our proposition will be more than proved. Select only pieces of moderate difficulty until the quiet habit is formed. It is better to play many easy pieces than a few difficult ones in order to gain a general familiarity with every form of musical thought and habit.

The mental process, therefore, is of first importance, and the lack of it is the cause of all doubt and nervousness. The familiarity of the fingers must be accompanied by mind-presence, and this is gained by keeping the eyes upon the notes and keeping back the speed to the point of composure.

Not even genius is powerful enough to reach the true path without unremitting industry, continual watching of one's own powers, and an iron will, cultivated until the ripest age.—SCHUMANN.

CONCERT PROGRAMMES.

Detroit, Mich., Institute of Music, Kate Huntington Jacobs, Director.

Bourree, from 4'h Cello Sonata, Bach-Tours; Allegro in F minor; Ph. Em. Bach; Rondo (Perpetual Motion) from Sonata, Op. 24, Weber; Serenade, Op. 15, Wilhelm G. Smith; Barcarole, in F minor, Op. 30, Rubinstein; Rhapsodie Hongroise, No. 4, Liszt; Hark! Hark! Lark, Schubert-Liszt; Fantasia Impromptu, in C sharp minor, Chopin; Swing Song, in F major, Frank Lyne; Moment Musical in F sharp minor, E. R. Kroeger; Polacca Brillante, in E major, Weber; Fantasia Impromptu, in C sharp minor, Chopin; Melodie Polonaise, Chopin-Liszt; Nocturne, in F sharp major, Op. 3, Karaganoff; Barcarolle (June), Op. 37, Tschaiakowsky; Weihnachten (Christmas Time), Op. 37, Tschaiakowsky.

The Cady School of Music, Council Grove, Kansas.

Valse, Lente, Les Delibes; Venetienne Barcarolle, Godard; Third Valse, Godard; Air de Ballet, Chamade; La Danse des Elies, Golde; Tacea La Notte Fucida, Verdi; Serenade, Schubert; Sonata Op. 10, No. 1 (1st movement), Beethoven; Concerto in A major, Mozart; On Silver Waters—Violin Obligato, Roedel; Impromptu, Op. 90, Schubert; Valse Impromptu, Liszt; Lo, the Gentle Lark—Violin Obligato, Bishop.

Pupils of Mrs. and Miss Thatcher.

Allegro Brilliant, Op., 325 (2 pianos, 4 hands) Joseph Low; Polonaise in F, Lange; Kinderspiele, Op. 64, No. 6, Philip Scharwenka; Shepherd and Shepherdess, Fr. Behr; a, Les Joyeux Papillons, Caprice, Op. 1, Louis Gregh; b, Narcissus, Op. 13, No. 4, E. Nevin; Early Spring, Loeschorn; Moszkowski's Spanisch Tazas, Nos 3 and 4 (2 pianos, 4 hands), Wolff; Canzonetta, Hollaender; Am Genfer See, Bendel; a, Belling Spring, Julia Rive-King; b, Hunting Song, Mendelssohn.

Pupils of Luella C. Emery, Le Mars, Iowa.

Duet, Charge of the Uhlans, Bühm; Vocal, Two Little Maids, Petrie; Duet, Tourbillon Galop, Gutmann; Duet, a, Valse Elegante, Blake; b, Spanish Dance, Moszkowski; Solo, Sing, Smile and Slumber, Gounod; Smith; Vocal, When the Lights are Low, Gerald Lang; Duet, Il Corricolo, DeGrau; Solo, Concerto I. G. n. (Andante, Allegro e vivace), Mendelssohn; Duet, Chasse Infernale, Kolling; Solo, Rigoletto de Verdi; Liszt; Trio, March Aux Flambeaux, Scotson-Clark; Duet, The Dragon Fighter, Hoffmann; Duet, Tramp Galop, Gobbaerts; Duet, March of the Mariners, arranged.

Piano Recital Given by Mr. Theo. G. Wellach and Pupils, Allegheny, Pa.

Hungarian Dances Nos. 1 and 6 (4 hands), Brahms; Gavotte, E major, Bach-Tours; Vocal, The Angel Serenade, Braga; Grillen, Schumann; Mazurka, Op. 24, Godard; On Blooming Meadows (4 hands), Rive-King; Etude, Op. 14, No. 1, Ravina; Water Scenes, a, Dragon Fly, b, Narcissus, Nevin; Valse Impromptu, Bird; Vocal, For all Eternity, Mascheroni; Rhapsodie, No. 6, Liszt.

Pupils of Mrs. Nellie M. Gould.

Invitation to the Dance (four hands), Weber; Tyrolienne, Op. 22, Ehmant; Gypsy March, Op. 525, No. 2, Behr; Sarabande, Händel; Evening Bell, Kullak; Cradle Song, Mendelssohn; Picnic Dance, Spindler; The Mill, Jensen; May Bells, Rathbun; The Ploughboy, Dassek; Mill by the Brook, Kullak; In the Lover's Month of May, Op. 25, Merkel; Farewell to the Piano, Beethoven; Faust Waltz, Gounod-Lange; Air de Chasse (6 hands), Gurliitt.

Pupils of the Visitation, Cabanne Place.

Nolette, Op. 99, No. 9, Schumann; The First Violin, Op. 209; Piano Solo, Avalanche, S. Heller, Op. 20; Piano Solo, 2d Mazurka, Godard; Piano Solo, In the Moonlight, Bendel; Piano Solo, Erl King, Schubert-Liszt.

Piano Pupils of Miss Hattie Freeman, Calumet, Mich.

Rondino in F major, Op. 84, No. 1 (2 pianos, 8 hands), Schultz; By the Brookside, B. Tours; Sonatina, Op. 24, No. 2—Allegretto, Rondo, Diabelli; a, Rondino, Op. 95, Streabog; b, Hunter's Song, Op. 14, No. 3, Lynes; a, Serenade, Op. 325, No. 1, Kirchner; b, Minuet, Op. 386, No. 4, Kirchner; c, Reaper's Song, Schumann; c, The Jolly Huntsman, Merkel; Gypsy Rondo, Handel; Saltarelle, Op. 27, Scotson Clark; Spinning Wheel Song, Op. 115, Kolling.

Pupils of Miss Willie Smoot, Dunham, N. C.

Quartette, Galop, Lichner; Waltz, Op. 64, Chopin; Song, A Disappointment, Hood; Humoresque (2 pianos), Greig; The Dolls' Ball, Lichner; 2d Waltz, Godard; The Skylark, Tschaiakowsky; Nocturne, Brahms; Tyrollese and his Child, Ongle Ting; Cricket Polka, Hase; Pasquinade, Gotschalk; Scherzo, Gade.

THE PARENTS OF OUR PUPILS.

BY THOMAS TAPPER.

In writing this brief article I wish to emphasize one opinion, to certify one thing, and that is that all parents have an honest concern in the welfare of their sons and daughters. We may laugh at their ignorance, but we must give them credit for absolute sincerity. I think if they knew how some of us interpret their words and actions, while at the same time we take their money, they would be unwilling to call us equally sincere. A fine piano and a daughter learning to play may cause a father and mother to say foolish things, to get into situations where they seem to act awkwardly, even ridiculously, but at the bottom of their hearts there is honest pride for the little cultivation of art of which they are capable through the effort of their child; and that child's advancement is true happiness to them. I should like to ask if that pride is not a beautiful thing, and is not the teacher who guides the child in duty bound to keep within her own heart as a sacred trust whatever transpires before her while she teaches? I think it is a shame to laugh when we are called upon to lead by our wisdom. We may be critical about how a certain parent behaves or speaks or expresses expectation about his child, but it is true all the while that he is concealing nothing; he is not going out after the teacher has gone to tell some one what a "fright of a hat" she wears, or that her dress betrays a lack of prosperity. He will, if he says anything, say the best he can about her. She should say the same of him or remain silent.

Whenever a teacher takes a pupil there is a tacit contract, the terms of which include a few very simple conditions, so very simple, indeed, that one wonders why they are ever forgotten. What are they? Yes, indeed, that is a natural question and let us answer it.

It is the teacher's business to be true in every sense to the trust undertaken. That trust is making the most out of an intelligence the creator of which is no less than he whom we refer to in the two opening words of the prayer we all learn in our infancy. I need not, I hope, go on to say that we should all honor our profession. What are we doing in it if we are not doing that hourly? Again, it is the teacher's business to be above any crudeness that may be exhibited in another. If the father does not know how to bow when introduced to his daughter's teacher it is undoubtedly true that he does the best he can, and he thereby sets a valuable example. If, in the teacher's eyes, the pictures on the wall are ludicrous, if the mantle is arrayed in a comedy of splendor, it may at least be charitably remembered that all these things have been brought together to form the most sacred of all human institutions,—a home. And why do we ever forget these things? Alas! no one knows, and we all sin.

There is yet another clause in this tacit contract; it refers to equal values. When one teaches another, it matters not what there is coming in return, the best possible lesson, and nothing else, is the equivalent; for teaching cannot remain true to itself if it be not righteously done. Less than this is breaking faith in one of the most sacred employments. It is not as if one gave some number or some quantity in exchange for some other number or quantity; it is giving one's very self, and we are not giving the true self or any part of it if we find time to laugh because there is oilcloth on the parlor floor instead of tiger-skins and Osaka rugs.

We must be up to ideals, not down to materialities. People are what past experience has made them. I do not wonder if a student who lives in a luxurious home, who perhaps has been to college, who is surrounded by all forms of culture, is rude in her ways, is uninspiring, never evincing interest in her work, receiving indifferently all one has to give; I know too well that people are not formed within by what is seen without; that is precisely why the humble but ambitious parent, of whom we make caricatures, wins my sympathy at once and keeps it. His crude history is far preferable to any form of cultured cruelty; for some of our sociological customs are nothing less than intensely cruel. Every music teacher who visits her pupil's home to give a lesson is there, let it be remembered, in no other capacity

than as a teacher. She is there for one special item of business. If the student be disobedient, if the stool be unsafe or the piano out of tune, it is then within her province to speak and criticize, but only to the people themselves; it is not the business of the neighbors. But on the other hand, if the draperies be discordant, if the rugs do not match, if the mantel lacks onyx and cameo, it is well to remember that these elements are wholly within the province of the people who tolerate them every day of their lives.

ART IN THE OCCIDENT.

THE following is said to be a verbatim account of the introduction of an eminent violinist to a far Western audience:—

"Ladies and gentlemen," began Col. Handy Polk, the well-known real estate agent, stepping to the front of the stage and addressing the audience, "it is my privilege this evening, to interduce to you Signor——, the notorious furrin fiddler, who will endeavor to favor us with some high-class and a No. 1 violin playin.' The Signor was born and raised in Italy, where fiddlin' is not merely a fad, but as much of a business as politics is in this country, and when it comes to handlin' the bow he emphatically knows whur he is at. He hasn't dropped into our midst by accident, but comes under the auspices of the Literary Society, which is payin' his wages and backin' him to the last gasp. So let it be understood that if you happen to have any criticisms to offer, you are to do your kickin' to the society, and not to the Signor. I'll jest add that if you expect him to swing the fiddle around his head or play it under his leg, like we used to skip stones across the swimmin' hole when we were little boys and girls, you may just as well go right now and git your money back from the door-keeper, for the Signor hain' that kind of a player. That's all I have to say at present. Start her up, Signor."—"Editor's Drawer," in *Harper's Magazine*.

STRAY THOUGHTS.

BY E. A. SMITH.

MANY people carry their bank notes in their imagination, others their knowledge in their pocket, most strange inconsistency? What has this to do with music? Why, music is knowledge and there are those who think that with their dollars they can even buy knowledge without striving to study. There are some things, however, that money cannot buy, and in this train comes a long list of pleasures, that each must make his own by personal effort, if he would really possess them at all.

* * * * *

National life gives color to, and mirrors its strongest purposes in its national music; its real meaning finding a more natural channel for expression in music than in any other, unless it possibly be in poetry.

* * * * *

How beautiful is music to them that love music. What heart appeals and what sympathy in the realm of tone.

* * * * *

The danger of incompetent criticism in any art is, that in the display of it, the critic leaves no reputation to himself as a judge; for in saying so much that means so little, his opinion becomes of little worth. The surest and best way to avenge one's self upon unjust criticism, is by increasing the excellency of one's own work, a weapon sure to silence any adversary.

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A musical composition should carry its own appeal. If a written commentary or a panoramic accompaniment is necessary in order to reveal its meaning, rest assured the work is surrounded by too great obscurity, a tone dust cloud as it were. Music must be no less clear in its form than architecture; it admits of no hazy, careless, broken outline, and left in such a condition is sure to reflect discredit upon its composer. So the artist should have the true form and content of a composition in his thought before presenting it to his audience, or he will do injustice to all.

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One may have the privilege of sharing with the artist

in feeling, though totally unable to interpret; one may have great thoughts and emotions, yet be unable to express them in even a mediocre manner. This is why the thorough study and practice of an art is necessary in order to bring about a unity of thought and its correct expression.

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At the World's Fair, did you stand beside the instruments upon which the great masters once played? And in spite of the signs everywhere to be seen, did you not wait until the guard had passed to the farther side of the exhibit, then furtively glide your fingers over the keys, just to see what it was all like? And when you came to the piano upon which the great Beethoven played, and perhaps composed, what a thrill of reverential delight possessed you, and what a world of associations crowded their way along the avenues of memory. But you are soon ordered away from the instruments by the returning guard with, "Pass on;" a tremendous drop is that from the etherial to the common place.

A FEW QUESTIONS IN MUSICAL HISTORY.

Who wrote the first opera? Peri. It was entitled "Dafne," and was produced in 1594.

When was the harpsichord known? About the year 1600. The pianoforte about a century later.

Who was Scarlatti? Alessandro Scarlatti, 1659-1725, was an Italian. He introduced the intermezzi or independent movements for the orchestra, and divided the aria into three distinct portions. Scarlatti also wrote a celebrated fugue for two choirs, "Tu es Petrus."

In whose reign was Haydn born? Joseph Haydn, 1732-1809, was born in the early part of George II's reign, at Rohrau, on the Austrian frontier. He was of poor parentage, was a chorister at Vienna, where he received lessons on the violin from the Cathedral organist, and it has been said he practiced sixteen hours a day. Upon leaving the Cathedral he eked out a living by obtaining a few pupils, but did not gain public notice until he was eighteen years of age.

What celebrated Italian musician was buried in Westminster Abbey? Muzio Clementi, 1752-1832, a notable composer of pianoforte music.

Who were Weber's early friends? Gottfried Weber, a noted theorist, and a young Jew named Beer, afterward known to the musical world as Meyerbeer.

By what is Robert Schumann chiefly known? Robert Schumann, 1810-1857, commends himself to us as a pianist, he also composed "Manfred," "The Pilgrimage of the Rose," and "The Minstrel's Curse," but his claims as a composer were not fully known until his widow, Clara Schumann, by her wonderful playing brought to light his genius.

FOR STUDENTS.

Count aloud on a new piece and on the hard places until they are well learned.

Play your lesson over as soon as possible after leaving your teacher, calling to mind all of his suggestions and directions.

Feel the rhythm as well as count aloud.

Find the phrase endings, and play connectedly within the phrase.

Crescendo as you play toward the climax of a phrase. Make evident the climax of a phrase by a sufficient accent.

Make the rhythm apparent by good accenting.

Find out and make manifest the contents of every passage.

Practice at regular hours, and allow nothing to prevent you but sickness and absence.

Insist upon having your piano kept in good tune and order.

Have your music-room sufficiently warm.

Have your lessons well learned, and you will like to meet your teacher at the lesson hour.

Play when asked, and do it without urging.

Have some of your best pieces well in hand, so you can do yourself and teacher full justice when asked to play.

Have a good light on your music-page when reading music.—*Musical World*.

PUBLISHER'S NOTES.

THE privilege of settlement at the end of the season for all music sent on sale which we have extended to our patrons is being abused by some. In many cases this is merely a misunderstanding. We in particular refer to cases where many copies of a standard work are ordered on sale. Very often large lists of pieces and studies—from two to five copies each—are ordered in this way. This is done, no doubt, to avoid prompt payments on monthly account. The object of the "on sale" system is primarily to afford an opportunity of examining novelties. Anything that is for general use in teaching, such as "Touch and Technic" or Mathews' "Course of Piano Studies," should go on regular cash account. It must be remembered that a teacher can in five minutes mark some catalogue and send it to us requesting the privilege of returning all that is not used. To fill such an order entails the labor of a whole morning gathering from off the shelves, and then perhaps even more time in putting it all in place again, to say nothing of the clerical work, such as charging, making out bills and credits. To such an extent has this matter of sending music on sale grown that it takes about one-half of the entire force of 28 clerks to attend to it. It has been proven by calculation that unless one quarter of the music sent on sale is retained it does not pay for the trouble taken in making up the selections. We trust that these remarks will not be construed that we have changed our policy. We will continue as before to try and satisfy every want of our patrons, but we hope that consideration will be accorded us, and that the boundary line of this privilege will not be overstepped.

* * * *

THE special offers are all withdrawn except that for "Anecdotes of Great Musicians," by W. F. Gates. This work is now in the bindery and will be delivered to advance subscribers some time during this month. The offer for this work will positively close this month. It is a book which will interest every one. If subscribed for before the book is on the market it can be procured for 75 cents, postpaid, if cash is sent with the order. For "Celebrated Pianists" we booked over 1700 advance orders, and all gave satisfaction. With this new work we hope to do even better. After this month all orders will be filled at regular price only, and no exceptions will be made.

* * * *

DURING the past month we have issued "Celebrated Pianists," Grade X of "Standard Graded Course of Studies for the Pianoforte," by W. S. B. Mathews; "School of Reed Organ Playing," Vol III, by C. W. Landon; "Selected Studies from Concone," by C. B. Cady, and two volumes of Eight-Measure Studies," by Wilson G. Smith. We have made our customary special offers on all these works, which are now withdrawn. Any one desiring to examine them can have them sent on approval. They are all excellent works of their kind.

* * * *

MANY teachers are now introducing short talks in connection with their pupils' recitals, somewhat on the line of Mr. E. B. Perry in his lecture recitals. Some feel a hesitancy about this work for lack of "something to say." The main part of that "something" must come from a general musical education; but the incident and illustrative anecdote we can now supply you in an elegant volume, "ANECDOTES OF GREAT MUSICIANS," by W. Francis Gates. (See our special offer elsewhere.)

* * * *

THE most pretentious work of works on musical literature in our catalogue, is without doubt, "Celebrated Pianists of the Past and Present," by A. Ehrlich. Price \$2.00. It contains about 140 portraits and biographies, is very handsomely bound, and printed on fine coated paper. It has 423 pages. For a work on general musical literature it cannot be excelled. It must be understood that Bach, Beethoven, Mendelssohn, Mozart, and nearly all the great composers, are ranked among pianists and included in the book. Besides these a number of such artists as D'Albert, Stavenhagen, Paderevski, Sherwood, Mason, etc., have received attention.

ARE you ever at a loss for an incident or anecdote to illustrate some point in your teaching? A good, wide-awake teacher will have a large fund of such things in mind. But all do not have the library for reference, or the time to hunt out these things. We can now offer you just the book you want for this purpose. Mr. Gates has done all the work for you, and his "ANECDOTES OF GREAT MUSICIANS" contains ample material for teaching illustrations.

* * * *

WE are glad to announce to our readers, and the public in general, that the Musical Dominoes are growing in favor as a game for musical parties. Upon numerous requests, Mr. C. W. Gremm has begun to write down the rules to be observed on such occasions, and we bring in this issue a detailed description of a Musical Domino Party in which the block game is the form of game chosen. This description will enable any one to arrange and manage properly a party of this kind. As a social game the Musical Dominoes can rival with any. We can assure all who think of occasionally arranging such parties, that they will find them most fascinating entertainments. Teachers and pupils will consider the Musical Domino Parties an excellent change in a series of musicales. Any questions concerning this game will be answered in THE ETUDE.

* * * *

WE have four first-class pianos which will be disposed of at a bargain. Three upright, and one square. Two of the upright are entirely new. One upright and the square have been in use but never sold, and are as good as new. We will guarantee these pianos. Any of our readers who are wanting a good piano at a low price would do well to investigate. Price and names of pianos will be given on application.

* * * *

YOUR pupils will sing Schubert's "Serenade" with more enjoyment if they know the circumstances of its composition; your piano pupils will play Beethoven's "33 Variations" more understandingly if they know why he wrote them, and they will listen to his "Third Symphony" with greater receptivity if they understand his ideas and feelings in its composition. They will appreciate better the work of composition if they read how Beethoven, Mendelssohn, Wagner, and others composed and wrote their master works. Can you tell them these and a hundred other interesting points that will make your work lighter and theirs more enjoyable? If not, secure a copy of Gates' "ANECDOTES OF GREAT MUSICIANS," and after reading it and enjoying it thoroughly, as you certainly will, then show it and recommend it to your pupils; have each one order a copy of us or of you and have them share your enjoyment and add to their knowledge of the great composers and performers.

* * * *

WE have a large number of Fowler's Flexible "Gem" Music Binder, made of fine Morocco leather in regular sheet music size, which will bind music in a very easy, sensible, durable, and, last but not least, attractive manner. We desire to close out our entire stock of them and will sell for less than cost. \$1.50 will purchase one, and all that belongs to it, such as gummed strips for mending torn music, hinges, brass fasteners, etc., postpaid. The price of these folios has been \$3.00 and \$3.50. The charm about them is that, while one easily binds an inch of music, any piece can be removed at will, and whether partly or wholly filled it will open flat upon the instrument. There are many who prefer this style of folio to any other, and such will hail this offer with delight. When our present stock is exhausted we cannot supply them for less than double, and more than double, the amount we now offer them for.

OUR NEW WORK.

WE take pleasure in announcing that THE ETUDE has secured the right of publication of a work that will meet with a warm reception from all classes of music lovers. The title of this volume is "ANECDOTES OF GREAT MUSICIANS," and the author is Mr. W. Francis Gates. We give elsewhere a detailed description of this work. It

occupies a unique position among American books. We are not aware that any other work has been published in this country that covers the field that Mr. Gates has taken in this his latest work.

Scattered through the many volumes of musical biography and history are incidents in the lives of the great masters that more clearly bring their personality to the reader than any hearing of their works or critique of their compositions could do. The chance incident may give us a more correct acquaintance with the man than his studiously prepared writings or public appearances. Recognizing that this wealth of anecdote was a closed book to the majority of music lovers because of the scarcity of public musical libraries and the painful truth that comparatively few individuals acquire any number of musical works,—recognizing these things some years ago, Mr. Gates began the collection of writings which is presented in this volume.

As opportunity was allowed from his teaching, the author has been for some time engaged in literary work as musical critic and writing on musical topics. His "MUSICAL MOSAICS," published several years ago by this house, achieved an immediate success with the musical public and has had a steady sale since that time, and is now found in the library of every progressive American music teacher and in many English homes. His "Pipe and Strings" is also a popular historical work.

Because of the unique position of the book, the interesting and valuable matter that it contains, the handsome style in which it is put out, and the exceedingly low terms on which we offer this attractive volume, 75 cents,—for these reasons we are making preparations to meet a very large advance sale. We should not be surprised if the advance sale exceeded that produced by any of our previous offers on other works. The sale of this work will be so great and the future demand so steadily large that we are enabled, because of the size of the editions thus made necessary, to offer it at a price one-fourth less than is usually charged for a musical work of this size.

TESTIMONIALS.

The "Melodic Studies Selected from the Works of Concone," received to day, are delightful; they are pleasing and expressive. Mr. Cady's annotations add greatly to the value of the Etudes.

MISS HELEN LOUISE KELLOGG.

I am charmed with the selected Concone Etudes. The selections are very choice, and every one is full of melody, besides they are not too difficult to be thoroughly mastered by an ordinarily capable pupil.

MRS. D. W. MARSH.

In regard to the Pocket Metronome, I would say that it certainly is necessary for every student who cares enough for music to be particular regarding time. It is the most complete and most simple manner of measurement of time, and I am delighted with it.

RALPH D. HAUSRATH.

I believe that the Game of Musical Authors should be widely circulated, for so much information is given in such concise form.

HORTENSE C. LEE.

I find the "Selected Studies from Concone" admirable. The preface, annotations, and fingering, render the edition one of the highest value.

SOPHIE EARL.

I wish to acknowledge receiving my copies of Grade IX of "Mathews' Graded Course of Studies for the Pianoforte," without stopping to individualize, for I think the material all fine so far as I have used them, and the possibilities I see in them. I cannot do otherwise than recommend them myself, when I am already doing so practically by using them in my work as a teacher.

MRS. S. BUFFUM.

Allow me to express to you my best thanks for the production of such an interesting and instructive periodical as THE ETUDE. It is, I believe, without exception, one of the best and most useful musical papers for teachers in existence in the English language.

JOHN J. BAILEY.

The "Eight Measure Studies" of Wilson G. Smith surpass anything of the kind I have ever seen. Mr. Smith is to be congratulated upon having produced such a valuable work.

GEO. W. HUNT, Director Erie Conservatory.

"First Studies in Reading, Rhythm and Expression," are nearest to my ideal of such a work than any I have seen so far, and I shall, later on, make use of it exclusively.

WM. H. DREIER.

NOTES FROM A PROFESSOR'S LECTURE.

"Music is a luxury that must be paid for," said the Professor, walking in the midst of his pupils, "paid for in labor, whether in composer, performer or listener. To the ignorant it is a cuneiform inscription, meaningless signs; to the partially educated the signs are accepted as the symbols of some unknown language; to the educated the symbols speak in the most beautiful sounds."

"Do not rest satisfied with condemning what you do not understand; frequently the fault is not in the music but in you. Take it for granted that what the world has accepted as great is great, and do not show your littleness by criticising it. You do not like it? That is a symptom of disease; cure yourself."

"Remember that what is really great in any era is that which is always a little in advance of ordinary thought and ordinary taste. Genius leads and sees beyond; it takes us years and sometimes centuries to reach the vantage ground in which our prophet stood. What he says we must take for granted. Is his language obscure? Let us master it that we may understand clearly."

"Love good music whatever be its birthplace. It makes no difference whether the nightingale sings in England, Italy or Spain. You have been fortunate enough to find the bird and the only interest is in its song. Wagner, Verdi, Guonod, what is the name? Harken, harken, harken, always harken, drinking in the beauty, indifferent to the nationality."

"One test of good music is its power to lift you out of the everyday, prosaic world. You must not confound the skill of a composer with his genius; admire his technical skill by all means; study how he mixes his mortar and rears his marble columns but do not accept the means for the end. It is the entire building that concerns you and not its integral parts. The soul of Michael Angelo is not in the chisel, but in the statue."

"What I would like to see in you all is a lofty ideal. Even if you devote yourself to small things do them in a large, free manner. You all cannot write symphonies; the struggle for bread will compel many of you to leave your best ambition behind you, but you can always be an artist. The world does not want your cartoons, paint then your flower piece, but be as equally true to nature and to art in the one as in the other. Destiny prevents you from being a Raphael; well, then, struggle to the height of a Van Huysam. Beethoven and Strauss are both artists."

"There is a prevailing belief that there is no harm in doing small things in a small way, and this belief is the serpent that is strangling the Laocoon of our art. What is the larger part of the music that is printed? It is vulgar. Vulgar, I beg you to understand, not because it is a sentimental song, a schottische or a waltz, but because it is insincere, an artificial and not a real product. The sentiment of the song is make-believe; the waltz says a good thing in a bad way, the schottische is a miserable theft and the composers have not even taken the trouble to master the rudiments of harmony. Have you ever seen the old engraved cameos, the signets, the rings? Real art does small things in an artistic manner. You may make a settee by nailing some rough pieces of wood together, and then you may be a Grinley Gibbons and make a settee that shall be useful, artistic and consequently beautiful at one and the same time. If, in whatever you undertake you are determined to do the best you can do, and if you have a full knowledge of the technical part of your trade or art, you will produce good work even if you are making nothing higher than a shovel handle or a tin pot."

"Have you seen specimens of the note-books of Beethoven? At one time it was imagined that this master was a gigantic improvisatore; it was supposed that he sat down, took pen in hand, and wrote without thought. This was consoling to the lazy drones. But study the note books, observe how the rough ore of an idea is hammered at and refashioned again and again; crushed out of one shape to take another until it becomes the flawless product we all know. Ideas make the genius, the polishing and fashioning of the ideas, the artist. You must have the kohinoor before you can cut it into the eye-dazzling gem; but you must know how to fashion them properly or your diamonds are no more attractive than pebbles."

"Carlyle has told us that genius is the capacity for hard work, and at least this is one of its characteristics. The felicitous and seemingly improvised after dinner poems of Dr. Oliver Wendell Holmes represent an amount of honest hard work that would astonish the ordinary dabbler in rhymes. The ore may not be always pure gold, but who is there that can find fault with the result. The small subject is made forever graceful and beautiful through the labor wisely expended on it. The poet has folded his wings but he still floats in an art atmosphere."

"If you are not geniuses then so much greater is the need for hard labor. In this case you must thoroughly know the technic of your art, you must labor to give your forced ideas the fullest beauty possible. You have no inspiration to carry you over dangerous places, then so much more need to make your advances carefully, to defend your approaches behind the impregnable heart work of all your knowledge, or you will land in a ditch or in the hands of your enemy, ignorance."

"Success is frequently gained by imitating the rower, who turns his back on the goal he wishes to reach."

"Music is its own reward and that is the reason why musicians are so frequently left without patronage."

"There are people who whistle a jig and expect the audience to praise their symphony."

"Fighting for fame is like a game of cards; when we win we complacently pocket the stakes; when we lose we suspect the victors of having cheated us."

"When some one praises my talents I am expected to praise his genius; when he calls me fool I know that he regards me as a rival."

"Pay more heed to censure than to praise; the latter, even if true, enervates; the former, even if false, stimulates into increased exertion."

"I cannot teach you how to be musicians; I cannot teach you how to become pianists or violinists; I may make your journey less arduous by removing here a briar, here a stone, but you must do the walking and the climbing."

"Nothing is gained without labor and but little with misdirected labor. Inspiration will not teach you your notes; nor the intensest application, if you are ignorant of harmony, help you to write a symphony."

"When you aim high be first certain of the character and capacity of the weapon you carry; you cannot bring down an eagle with a pop gun."—P. W., in *Leader*.

THE AMATEUR MUSICAL SOCIETIES.

ACCOUNTS OF MUSICAL SOCIETIES, PROGRAMS, NOTES OF WORK, LISTS OF BOOKS, QUESTIONS AND ANSWERS.

All communications to the Department should be addressed to CORA STANTON BROWN, 134 St. Mary Street, Indianapolis, Ind.

APROPOS of musical societies there is a suggestion made by Miss M. H. Burnham, of New York, which is most excellent. She says: "My new idea this year is to do something for the children, and make them good listeners. I think a society should be formed and such music put before them as will be comprehensible. We begin too late with our musical societies. Children should be so inspired with a love for good music that practicing is a pleasure instead of torture."

I hope that this beautiful idea of Miss Burnham's will be adopted by others, and also that Miss Burnham will send us some of her programs, that we may be helpful in a practical way to carry it out.

It grows more common every year for teachers to form musical societies among their pupils, and it is certainly one of the most helpful things for teachers and pupils that can be done.

Mrs. Flora M. Hunter, of Indianapolis, formed a society, which is called "The Crescendo" (suggestive name), and which studied an historical program last year. The program for each day included a Biographical Sketch, Character of the Composer, Anecdotes, Influence on Art (or some kindred subject), Current Events, Musical Program—usually six pupils in charge. This year the study is of Musical Form, as follows:

The Crescendo, 1894-'95.

Oct. 10, Business Meeting; Oct. 24, Rhythm; Nov. 7, When, Where and How to give Accents; Nov. 21, Motives, Phrases and Periods; Dec. 5, Elements

Forms; Dec. 19, The Motive and its Development; Jan. 16, Dance Forms; Jan. 30, The Lower Rondo Forms; Feb. 13, The Sonatina; Feb. 18, The Origin and Development of the Sonata Forms; March 13, Miscellaneous Single Forms; March 27, Program Music; April 10, President's Reception; April 24, Concert and Business Meeting.

Programs from similar clubs will be published with pleasure. Successful clubs must remember that it is their privilege to reach out to help others, and that everywhere new clubs are being formed, and that this column is one medium through which help may be given.

On Wednesday, December 12th, the Ladies' Matinee Musicale, of Indianapolis, gave a most charming and interesting program. A paper, "Studies in Song," was illustrated, as follows:

Matinee Musicale, Indianapolis, Ind.—First Division. December 12, 1894.

I. Concerto, for three pianos, B minor, Bach; II. Paper—"Studies in Song." Illustrations—a, Gregorian Chant: 1. "Subvenite," from the Burial Service; 2. "Dies Irae, Dies Illa," from the Requiem Mass, (one of the most celebrated Mediaeval Hymns); 3. "Salve Regina," an evening hymn in honor of the Blessed Virgin, from the office of Compline; 4. The "Gloria Patri" (the doxology, "Glory be to the Father," illustrating the various tones of the Chant); 5. The Preface of the Mass; b, Troubadour Music, Chatelain de Cony, Le Roi Thibaut (Navarre); c, Folksongs, "Come, Lads and Lassies, all," English, "True Love," German; d, Madrigal—"Ah! Dear Heart," Orlando Gibbons; e, Canon—"He doth to Me Incline," Op. "Fidelio," Beethoven; f, Round—"Summer is a Comin' In," Rocketto; g, Catch—"Do You Know My Celia's Charms?" Webbe; h, Recitative—"Now, There Stood at the Cross of Jesus," Oratorio, "St. John the Baptist," Philip Armes; i, Glee—"Ye Spotted Snakes," Stevens; j, Aria—"Then Weep, O Grief-worn Eyes," Op. "Le Cid," Massenet; III. "Carnaval," E. Guizaud.

This Society has the delightful custom of having "Open Days" when some one from abroad comes before the Society and its friends.

Mrs. Corrinne Moore-Lawson gave a Song Recital in November. Friedheim will play in January. In April, Sternberg will give an illustrated lecture on "Parsifal," with the aid also of stereopticon views.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

MASON & HAMLIN HAVE JUST PASSED 200,000 in the number of Organs manufactured by them. This is a great number however considered, but when it is known that Mason & Hamlin, since their inception, have always given a single number to each distinct Organ manufactured by them, and that they have not regulated their numbers by so many octaves of reeds to an instrument. When it is considered also, that the Mason & Hamlin Organ is acknowledged to be superior to any other reed organ manufactured, and that it is more expensive than any other organ, this number, 200,000, seems much larger than when at first considered. As is well known, Mason & Hamlin were the very founders and originators of the so-called Cabinet Organ. The company started in 1854, forty years ago, and 200,000 organs manufactured in this time would make an average of 5,000 organs per year for forty years, surely a pretty good showing.

FOR SALE.—STUDENT'S TECHNICON, slightly used; good reasons for selling. Bargain at \$8.00. Address M. V. H., ETUDE OFFICE.

A thing of beauty and a joy forever,
Harmony's royal throne;
Quickly responsive to the player's touch,
In sweet melodious tone,
The "Crown" piano and organ too,
Give cheer to the soul of man
And satisfies his eye and ear
As no other instrument can.
Unequaled they stand, pre-eminently best,
In the world of music and art;
Richly adding to the beauties of home,
Giving joy to the human heart.
If having these pleasures
Is your honest intent,
Buy a piano or organ
Of Geo. P. Bent.

AGUST HAMANN LEFT AT HIS DEATH A very fine and valuable collection of orchestral, instrumental, and vocal music, much of which cannot be obtained in America. Selections will be sold for one-third of their value to music teachers and institutions. Send for catalogue to Mrs. Elizabeth Hamann, cor. Cedar and Summer Sts., West Summerville, Mass.

A WELL-KNOWN ORGANIST SEEKS A POSI- tion where there is a fine organ and a good field for teaching. B, ETUDE.

SPECIAL NOTICES—Continued.

THIRD THOUSAND JUST PUBLISHED—"Herman's Handbook of Music and Musicians," containing concise biographies of more than 1500 composers (over 150 American authors) and 3000 musical terms. An excellent work to use in making up biographical programmes.

Mr. A. R. Parsons, New York, writes: "Having been acquainted with 'Herman's Handbook of Music' for some time past, I take pleasure in commending it to students as a neat, practical, and comprehensive work for reference."

Emil Liebling, Chicago, endorses it as follows: "There has been for some time an urgent demand for just such a work as your 'Handbook of Music and Musicians.' It contains in convenient shape a vast amount of valuable information, and I shall take pleasure in using and recommending it."

The *Philadelphia Ledger* says: "While for exhaustive information an encyclopedia like Grove must still take precedence, the new 'Handbook' will fill a less important mission with equal success."

Mathews, *Music* (Chicago), writes: "The strength of the little book is the presence of a number of recent names, which, having come to prominence very lately, are not found in older works."

"Herman's Handbook of Music," price \$1.00 (usual discount to teachers), can be ordered of any dealer, or of TH. PRESSER.

MUSICAL SOCIETIES HAVING USED COPIES of Octavo Choruses, Cantatas, Masses, Oratorios, etc., which they wish to dispose of, will please send lists and price to J. A. BATES, Savannah, Ga., Sec. Festival Choral Society.

MUSIC TEACHERS, BANDMASTERS, CHOIR Leaders, etc., it is useless toil and waste of time to sit writing MSS. over and over again all the day long, when you can do as much, and do it better, by a few minutes' use of "THE EXPRESS DUPLICATOR," a practical, clean, and non-expensive copying apparatus, giving 150 copies from all writings and music. Free information of BENSINGER DUPLICATOR Co., 53 Nassau St., Room 112, New York City.

THE YOUTH'S COMPANION HAS NEVER issued a more attractive announcement than that for 1895. It includes contributions by two daughters of Queen Victoria (the Princess Helena and the Princess Louise), Mr. Gladstone, the Secretary of the Navy, Robert Louis Stevenson, Rudyard Kipling, J. M. Barrie, Clark Russell, and W. D. Howells.

TESTIMONIALS.

DEAR MR. MASON:—

Several months ago I wrote you a long letter congratulating you upon your remarkable "Touch and Technic." I suppose that letter never reached you, because in your last communication you ask me again my opinion about your work.

As I am very busy at this time, and besides am on the eve of departure, I can only very briefly summarize what I said before. The work is full of original and practical views. Your system for the development of piano technic, with all its rhythmical combinations, is of a most convincing simplicity. The pedal study, which you have so carefully worked out, is a little masterpiece, and I venture to say that, as far as I remember, that subject has never been treated before with such competence, lucidity, and justifiable authority.

On the whole, your method can be not only a guide for pupils, but also a great help for many teachers, and as such I recommend it most heartily.

With kindest regards, I remain, very sincerely,
(Signed) I. J. PADEREWSKI.

Extract from a Letter of Liszt to William Mason.

"En parcourant votre Methode j'y trouve des exercices fort recommandables non seulement, les interlocking passages et tout l'accentuel traitement . . . of Exercises. Que vos élèves et l'éditeur en tirent tout le profit que Je leur souhaite!"

Translation.

"In glancing through your Method I find there exercises strongly to be recommended—such as, for instance, the interlocking passages and all the accentual treatment . . . of Exercises. May your pupils and editor derive therefrom all the profit which I wish them."

(Signed) "F. LISZT."

I feel myself impelled to say that after a thorough investigation I regard the technical studies of Dr. Mason as a masterpiece which can claim an unapproachable position among the most important pedagogic works. The characteristic advantage that distinguishes this work from most mechanical studies is, in my opinion, that it contains much to inspire the student with joy and delight in his work, and not merely what is tiresome and dry. I refer to the many and original examples of touch and phrasing.

The last volume on octaves and chords seems to me very important; it contains much that is new, and nothing that is superfluous, and is especially masterly in its combination and sequence of exercises. If the work should be translated into German, I am convinced that the studies would excite, on their appearance in Germany, the greatest attention.

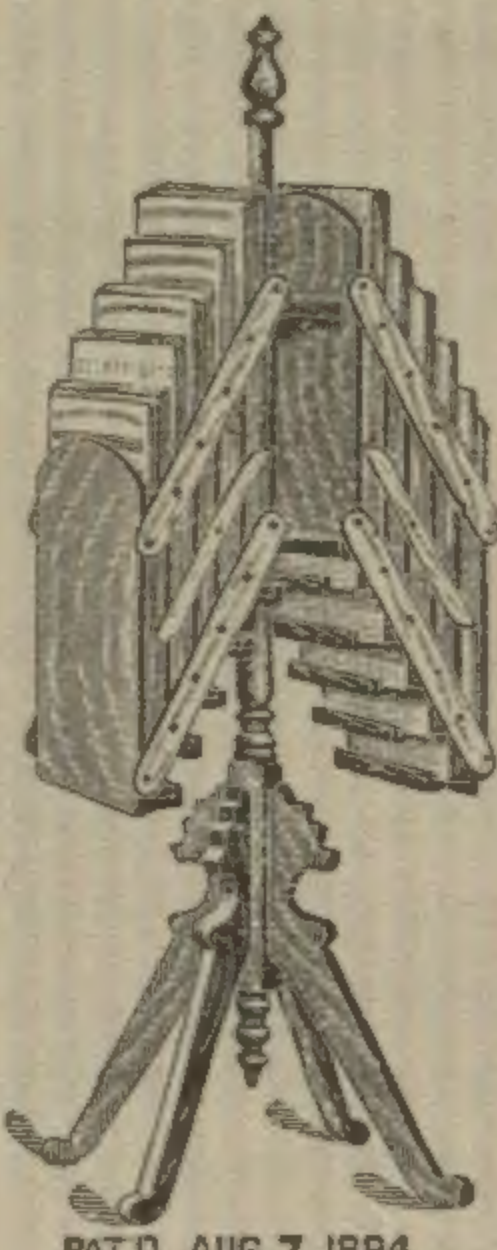
Permit me to express the pleasure I have found in a careful examination of "Touch and Technic," with its accompanying exercises. It is surely another of the true pearls which from time to time has permanently enriched the store of technical material available for earnest students and teachers of the pianoforte.

When I recall how Tausig taught Exercise Number 6, the stupefying effect upon my nerves of the humdrum chromatic succession of notes up and down the clavier, and the maddening effect produced by it upon helpless neighbors, it is impossible not to envy the lot of the rising generation, now destined to be brought up on the varied and interesting forms of the indispensable exercise.

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TESTIMONIALS.

The exercises in Dr. Mason's "Touch and Technic" are so carefully arranged, and the explanations are so clear and full, that the work must prove very valuable to pianoforte students. In my own teaching I have for some time past largely used one finger and two-finger studies, feeling that the ordinary technical studies were very unsatisfactory.

Since the above has been written Mr. Prentice has edited the work for an English publisher.

I thankfully acknowledge the receipt of Mason's "Touch and Technic." Whoever had the privilege of hearing Meister Mason play, and saw him coaxing the most enchanting sounds from a piano by tenderly caressing its keys—whoever beheld the inexhaustible wealth of different colorings in this master's playing—cannot but heartily welcome a book in which he seems to have revealed the wonderful secret of his touch.

The thinking student cannot dispense with the book, nor can the thinking teacher, and least of all, Yours truly,

CONSTANTIN STERNBERG.

Dr. Mason's "Touch and Technic" is received. Like all that this gifted musician does, it is of the greatest artistic and practical value to the profession. I am confident that it will meet with general approval. I shall not fail to recommend and use it.

WILSON G. SMITH.

In looking over the "Mason School of Arpeggio Playing" which you have published, one is especially struck by seeing the great help it will be to pupils in showing them not only a way, but a first-rate practical and musical way, of doing their work; there is no doubt but that infinitely more will be accomplished by working in this manner than by the usual perfunctory and inefficient playing up and down over the piano. I must congratulate you also on the handsome edition you have made of the work.

ARTHUR FOOTE.

"Touch and Technic" is a work which ought to be known and used by all teachers of the piano. I say this with the conviction of experience, having used it with nearly all of my pupils during the last eight months, and noted carefully its effects upon their technical development.

I know of nothing so well calculated to develop flexibility and strength of finger, evenness and brilliancy of touch, as these simple and unpretentious little exercises. Used judiciously, together with other technical studies, these exercises become almost invaluable to the earnest piano student. Dr. Mason has here, in a thoroughly practical and scientific manner, put into a small compass the means by which great artistic results may be obtained with the least possible expenditure of time and labor—a service which should receive from the profession and pianistic world generally due recognition. I personally feel grateful to Dr. Mason for having written such a work, and thereby sensibly lightened my labors as a teacher.

EDWARD FISHER.

Let me congratulate you heartily on the new work, "Touch and Technic." Its perusal was a perfect revelation to me, and so absolutely convinced am I of the eminence and superiority of the work, that I will not rest until every piano teacher and pupil of my acquaintance has read it. It is the "L'indispensable du pianiste."

Be assured that nobody will study "Touch and Technic" more faithfully and thoroughly than

BRUNO OSCAR KLEIN.

We have carefully examined "Touch and Technic," and give it our hearty approval. While recognizing its many admirable features, we cheerfully recommend it to all musicians.

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